

VOL. XVI
NO. 8

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THE SCHOOL-ARTS MAGAZINE

APRIL 1917

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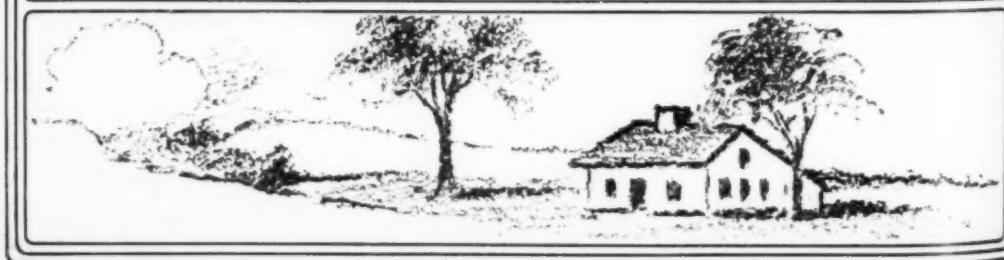
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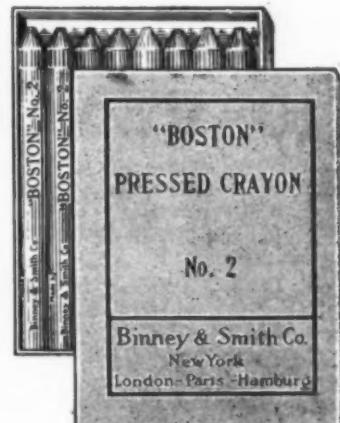
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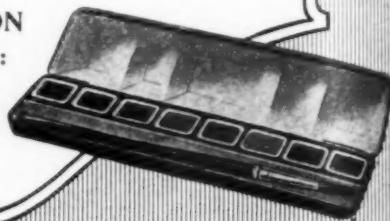
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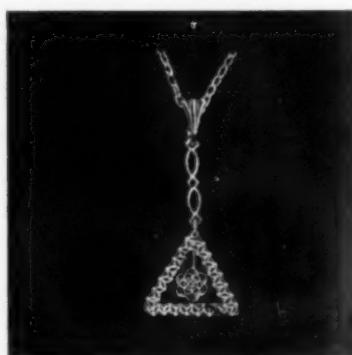
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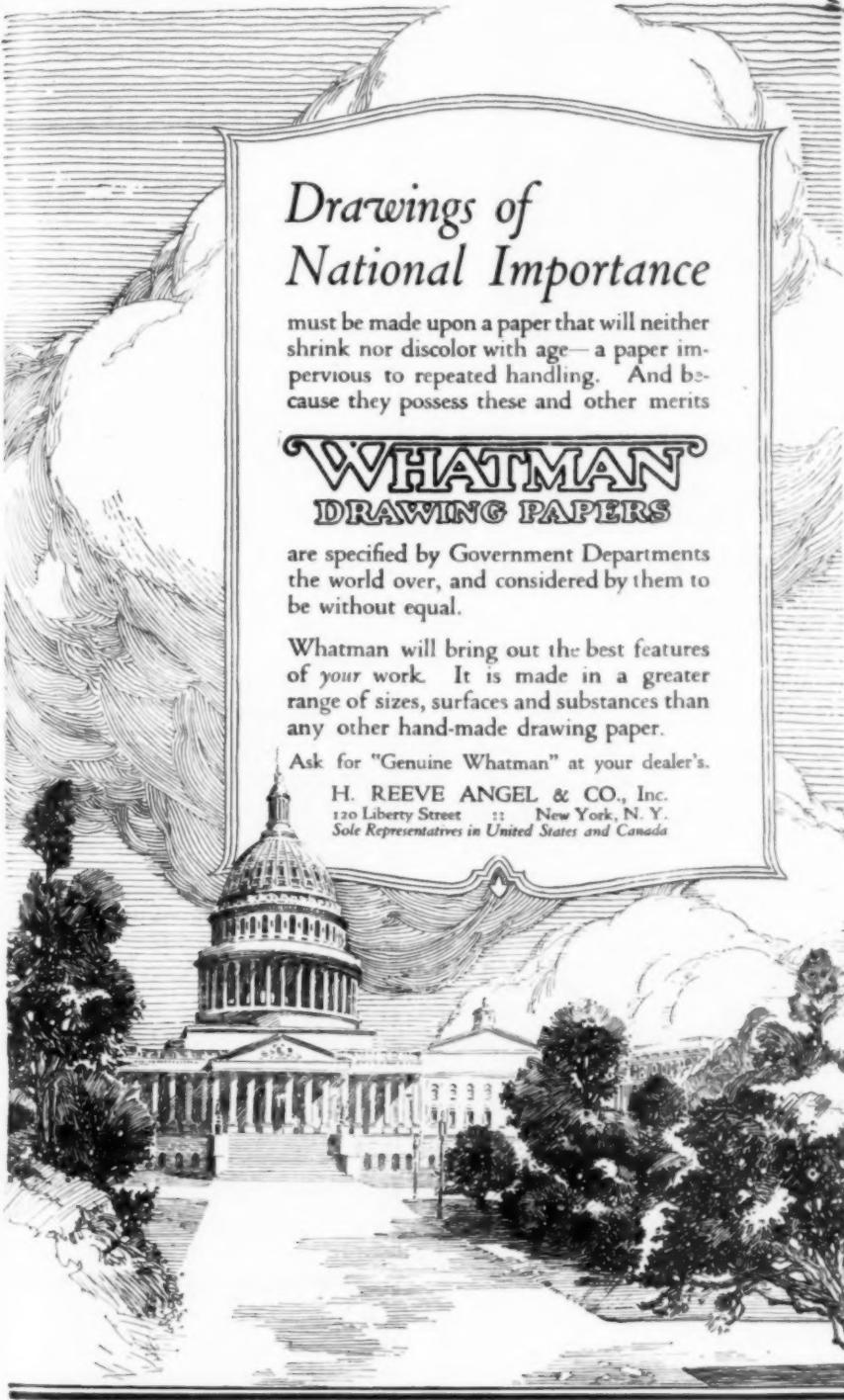


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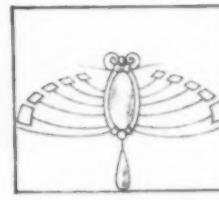
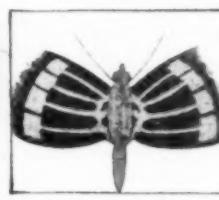
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" "	Infants—Rubens	Color	7-40-15	Olive	.05
" "	Infanta Marguerite—Velasquez	"	7-40-15-21	Olive	.05
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" "	Fall Plants and Fruits—H. T. Bailey	Chalk	10-36	Pearl	.02
" "	Tanay Heads—F. H. Daniels	"	10-40-38	Brown	.05
" "	Thistles, adapted—H. H. Brown	Line	10-36	White	.04
" "	" " "	"	10-36	White	.04
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APRIL, 1917

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Published by THE SCHOOL ARTS PUBLISHING COMPANY
120 BOYLSTON STREET BOSTON, MASSACHUSETTS

Entered as Second-Class Matter September 27, 1910, at the Post Office at Boston, Mass., under the Act
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THE SCHOOL ARTS MAGAZINE

VOL. XVI, NO. 8

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APRIL, 1917

The Technique of the Exhibition

JAMES PARTON HANEY

Director of Art in the High Schools of New York City

EXHIBITING material of any kind is an art. It is part of that great division of business called "Publicity" which is as yet scarcely recognized in its full importance. As a rule in this country we exhibit badly. Our exhibitions lack unity and coherence. They do not tell their story well either from an aesthetic or a business point of view. They confuse by a multiplicity of detail. As a rule too, they lack in adequate explanatory matter, and when processes are exhibited it is seldom that they are demonstrated in attractive fashion.

We are young in the exhibition business, and have been brought up models derived from the Circus and the Country Fair. We still believe in the "bally-hoo"—the shouter. If we do not place an actual "barker" before our exhibition booths, we try to make the things shown cry out loud enough to make their shouting reach the ocular ear. We seem to think that by stunning it, we will arouse its curiosity.

Opposed to this idea is that of the exhibition, artistic both in conception and construction, the exhibition which fascinates because of its fine arrangement and harmonious color, which charms the eye and piques the taste of the observer. One of the best of such exhibitions seen by the writer,

was that held by a great industrial city abroad. This presented all kinds of materials for house furnishing and decoration. But the typical American "booth" was absent. Neither were there any huge aggregations of similar articles—no huddling coveys of chairs or flocks of bedsteads, no long vistas of funereal pianos or acres of carpets. Instead, everything was in its proper environment. A score of rooms was shown, each filled with appropriate furniture, carpets, hangings and accessories. Some were dining-rooms with tables spread with snowy napery and decked with glittering silver. Some were bed-rooms, large and small with dazzling counterpanes or delightfully quaint patch-work quilts. Living-rooms had their easy chairs and welcoming fireplaces, while three or four "dens" were set out with the "Mandie" in furnishing, roomy lounging chairs, book-cases laden with many tomes, lamps alight and tobacco-jars open, as if the owners had but just stepped out.

Nor was this idea confined merely to furniture of the household. A near-by building showed a complete church, made up, like the rooms, of forms drawn from a score of factories and workshops. A printed list on the wall, with copies to

be had for the asking, gave the firm names, and the prices of the articles shown.

In the church there were many forms from cabinet-makers, tile manufacturers, carpet-weavers and stained glass workers. There were lecterns and reading desks, carvings galore, and mural decorations of various types. There were, in fact, all the host of objects which go to make the furnishing of a modern church, while not to be outdone by their associates, the stone-workers had set up in the court outside, a small graveyard. In this, amid hedge-rows and flower beds they had placed their contributions of memorial shafts and tablets.

Here was an exhibition of objects shown as they should be shown. It was a joint effort, a communal contribution so arranged that everything from tea-spoon to pulpit-head might be seen in place amid its proper surroundings. The attractive powers of each object was enhanced by the taste exhibited in its display. It thus served as a practical lesson both in art and in advertising, and one which repaid its contributors many fold. Thousands viewed it daily for many weeks, and there were many, like myself, who went again and again to gain instruction in the technique of the exhibition.

Few school-men will ever have to aid in huge exhibitions of this kind. The present consideration therefore will be confined to the discussion of simpler types. But the main lessons of the big exhibition are to be remembered. They will help with the small. For the most part displays of school work consist of unrelated forms: maps, charts, exercises, drawings and note books, designs and examples of school

handicraft work of all kinds. These must be mounted and hung. They must be properly labelled and must, in the phrase already used, "tell their story." The discussion of the general preparation of displays of this nature may therefore be made under the four captions: Planning the Exhibition; Mounting; Cataloging; Demonstrating. To these four it will be well to add an important fifth: "Advertising," that we may discuss the proper "publicity" to be given to that which has been duly collected and displayed.

PLANNING THE EXHIBITION

Nothing aids more in the planning of an exhibition than the possession of a "vision sense" on the part of the planner. This gives to its possessor the power to call before his mental eye the entire space to be filled, mentally to change this detail and that, and finally to see the completed whole, with every part in place before the first nail has been driven or the first screen hung.

Sketch maps will aid those whose minds unaided will not present the complete picture. These maps are also desirable for noting and apportioning space to exhibitors. They should give not only floor-plans, but elevations, that the general arrangement of each wall or panel may be accurately determined in advance. Elevations of this description enable one to "block off" the walls and to arrange balanced masses, rather than surfaces covered with a huddled confusion of small and diverse forms.

THE COLOR SCHEME

It were also wise to determine the color scheme well in advance. A similar scheme throughout the separate elements of the show will make for unity. A neutral background will serve

well if it has a tinge of color. A warm gray or light brown makes an agreeable foil to the objects shown, and is restful to the eye.

The nature and quantity of light in the exhibition gallery is an important matter. If the hall is dark, the scheme of decoration should be kept light. If light, the background may be darker, but not over dark, for much light is absorbed by dark grounds, and it is easy to err on the wrong side, and produce an effect gloomy and deterrent. Similarly, a too intense color in the background or mounts will ruin the colors of the exhibited forms, sapping their vitality and making them seem far duller than they would appear on a neutral surface.

At times a gallery will have to be used where the background is already in place and is both too dark and too colorfull. This is frequently the case with picture galleries hung with dark red burlap or similar material. A simple and effective device under these circumstances, is to hang over the burlap a complete covering of cheese-cloth. This is inexpensive and easily applied. It is so thin that through the meshes of the net the original background will show far lighter and duller than when seen without the surface covering.

PANELLING

Where a large number of small forms are to be shown, resort should be had to panelling. This device is useful in many other ways in breaking up a wall-space. It enables the exhibitor to mass his forms and colors, thus securing an agreeable contrast between the panels and the surrounding background space.

Many different methods of developing panels may be devised. One of the least expensive is to make these of large

sheets of paper in tones harmonizing with the background but sufficiently "off" the color of the ground to secure the necessary contrast.

Additional "relief" may be obtained by surrounding these panels of paper with a framing made of strips of darker paper. These strips, from two to three inches wide can be tacked about the panel, and with neat joints will give a frame entirely adequate to the purpose. If greater distinction is needed strips of black wood-molding of an inexpensive type may be applied. The corners should be mitred to give neatness and finish. In still more elaborate panels a narrow gilt "bead" may be added inside the paper or wood frame. The effect of this is to bring the panel prominently forward on the wall.

To develop larger panels, as in the case of a long wall which is both too high and too wide, it is desirable to reduce the height by some pronounced line three or four feet down from the ceiling. Heavy burlap twisted into rope will suffice for this purpose, or better still a rope of laurel leaves may be employed. This "laurel rope" as it is called, is to be obtained of florist decorators. It is very effective and not expensive. To add to its richness it may be gilded by painting the ends of the leaves with the ordinary gilt lacquer used on radiators and other household metal work. The same method of gilding may be employed on the burlap rope before mentioned.

To reduce the width of the wall, lengths of the burlap or laurel rope may be hung from the upper wall-line already established. This will divide the total length into a number of smaller panels which may be filled with appropriate exhibits. It were wise not to

make all of these large wall panels of the same size. A wide middle panel with two narrow end panels, or a narrow mid-panel with wide ends will be more satisfactory than a uniform division. Variety and interest is thus obtained.

THE "CLOU" OF THE EXHIBITION

Whenever possible the most important part of the exhibition should be centrally located, given the most prominent wall space and the richest framing. Here it will catch and hold the eye of the entering visitor and form what the French call the "clou" of the display. To this end the use of color and gilding is desirable. The general impression to be given should be that of richness and of finely proportioned design.

About the center of each wall other panels are to be grouped. Each should thus see its most interesting work "featured," as newspaper men say. There should be no crowding of exhibits. Each panel is to have elbow-room. There must, in other words, be wall-space about it, so that color and pattern may have a chance to display themselves to advantage.

So important is this matter of suitable grouping, that the plainest exhibition will gain immensely through its careful consideration, and the handsomest collection of work lose much if it is overlooked. To add to the interest and variety of the walls, wreaths of laurel may be hung over some of the panels and small potted trees may be placed upon the floors between them. A reiterated word of injunction is therefore given to the would-be exhibitor to "develop a good scheme of panelling" that the *coup d'oeil*—the "blow of the eye" received by the visitor, may be so delightful that the spectator will have his curiosity in-

trigued and excited to examine further that which has been so deftly and so handsomely arranged.

MOVABLE MOUNTS

An additional word should be said of "movable exhibitions"—those which must be changed from place to place with their material intact. For this purpose the device of the transportable panel has been invented. This is a stout piece of compo-board some four by six feet in size. It is framed in a heavy three-inch molding with a central "rabbet" or slot, so that the frame projects both front and back. Both sides of the panel may then be used for mounting work. To enable the board to be used in open halls where booths must be temporarily located without walls, heavy wooden feet are provided into which the panels may be "stepped" and locked by a pin bolt. This form of mount is very convenient. It may be shipped quickly from hall to hall or school to school, and quickly set up without disturbing in any way the charts or exhibits tacked upon the panels. These are protected by the projecting edges of the frames.

SEQUENCE OF THE EXHIBITION

If the work shown is to be examined in several successive steps or grades (as is apt to be the case with school work) care should be taken that the panels be so arranged as to permit a sequence of study. As a rule visitors will turn to the right on entering an exhibition hall. It will therefore be wise to arrange the earlier stages of the work to the right of the entrance door and to continue them in order around the room.

MOUNTING THE EXHIBITION

Mounting is best done by groups of workers, each under the direction of a

section head. Care should be taken in the assignment of the latter to secure one who is possessed of taste and will arrange the immediate work under his eye with discrimination.

under such conditions. There is no rest for the eye, no way to see the work "as a whole."

A detail worth considering in the showing of small drawings or exercises,



The secret of success in the arrangement of individual panels is that indicated in the case of the panels themselves. The work must not be crowded. There must be a space about each form to serve as a frame, and the result when finished must relate themselves well together. Nothing is more fatiguing to the eye of the spectator than a hybrid collection of small and warring elements, each elbowing its neighbor, and begging for attention. Even the most interested observer quickly tires

is the use of colored mounts. These may be of "cover paper" cut to show a half-inch or inch border around each sheet of work. These mounts add much to the appearance of the exercises both by virtue of the color, and the "finish" which is thus given. If an added elegance is desired, the work may be doubly mounted on two mounts of contrasting colors. An excellent effect may thus be secured for the plainest of charts or tables, by mounting them first on white and then on black or dark red,

allowing the white to show as a quarter-inch frame between the work and the broader framing of the outer paper. The above device is especially valuable when it is desired to place in a single panel a large number of cards or drawings of different sizes. By using double mounts, the smaller forms may be enlarged and made to fit and balance well with the larger.

CATALOGING

The best catalog for a school exhibition is a descriptive label placed in the center of the panel. This should be definite and explicit. It should answer those questions the visitor would be apt to ask: What the work is; where done; how long a time has been devoted to the lessons, etc. These labels should be neatly lettered with careful spacing and arrangement. For this purpose bristol board or a smooth colored cardboard will answer well, the description being written with a professional sign-writer's lettering pen. Wide margins on the labels should be secured.

In this connection it is to be noted that one of the greatest of shortcomings of the average exhibition is its lack of descriptive material. Each object shown, or each group, has some "story" attached to it. The visitor wishes to know this story but is balked by the absence of explanatory matter—or by some label that merely calls it "Nature study" or "History Essays 4th Grade." But when and where was the nature study done? And what is the procedure in the development of the essays? This is information which should appear upon the labels. Good descriptive labels may without exaggeration, be said to double the value of any exhibition to the stranger.

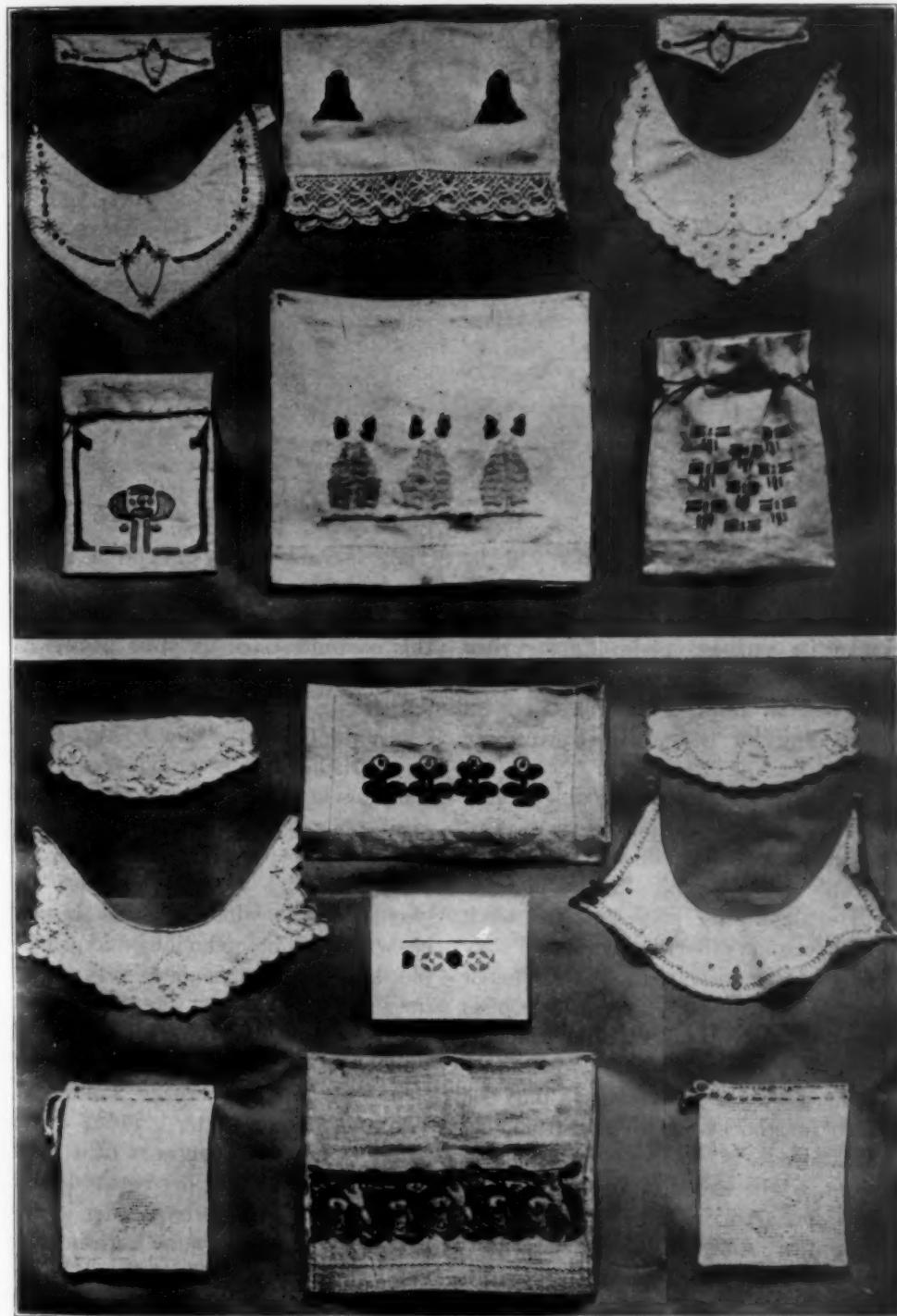
If a printed catalog is issued this may take the place of the labels upon the work. Its items should be numbered to correspond with the numbers on the respective panels, and should give the information already detailed in regard to grades, lessons, hours, numbers, etc. The writer of the catalog should aim to make each paragraph as completely explanatory as possible. He must remember that he knows the exhibition, but the visitor does not, and should therefore continually bear in mind the point of view of the latter. After all, it is for this very person—the stranger—that the exhibition has been prepared. We therefore add to our injunction anent paneling the phrase "and be careful to have in label or catalog an adequate description of the work in each panel."

DEMONSTRATING THE EXHIBITION

Few things serve better to excite the interest of the visitor than a "demonstration"—an actual performance, of some phase of the work exhibited. Whenever possible therefore, workers should be present and should carry forward some of the processes incidental to the work exhibited.

A great number of these workers is not necessary. A few groups of two and three will be sufficient. They should, if children, be picked pupils, able to explain to those observing them what they are doing in map-making, designing or manual work.

Half a dozen small tables with a couple of pupils at each may thus be used to make plain many practical phases of school work in domestic art, domestic science, drawing, hand-work and science, nature-work and physical training. The clever exhibitor will also be able to devise exercises which



TWO WELL MOUNTED CHARTS SHOWING WORK BY THE GIRLS

will permit some of the less frequently demonstrated processes to be shown in this graphic fashion; some pupils may write little essays, others may solve arithmetical tests and others still open and post a set of business accounts.

In addition to these pupil-demonstrations, brief public talks are often desirable. These may be given two or three times during an afternoon, from a small platform or even a tabletop. The speaker should be someone familiar with the exhibit and prepared to explain it in brief and entertaining fashion. Pupils may also be used in these explanations to illustrate the different processes described.

These talks should be brief. From five minutes to ten minutes will be sufficient. When thus arranged they add life to the exhibition and aid to make its purpose plain. The writer has "tried out" the method repeatedly and has uniformly found it successful in gaining for the work shown more comprehending attention.

If lantern slides are available these may be shown in an automatic lantern which projects the image on a glass screen. By a combination of pictures and explanations, phases of the work which cannot otherwise be shown may easily be demonstrated. Whole classes may be shown at work, and methods used in different schools and different cities may be compared.

The automatic lantern, it may be noted for the benefit of those who do not know it, is run by electricity and shows in succession some fifty slides. Each slide remains on the screen half a minute. After the series has been completed the lantern automatically repeats the performance. Once set up it needs no operator. Its pictures

are visible in daylight and can be seen by about a dozen persons at a time; as many that is, as can be conveniently grouped in front of its screen. The latter is about two feet square.

ADVERTISING THE EXHIBITION

Many an exhibition successful in every other way, has failed because of inadequate advertising. Yet the proper exploitation of the work shown is as important as its arrangement. What shall it profit the exhibitors if after arranging their display, few come to see it, or if those who do come are not those whom it is desired to reach.

The arrangements for advertising the exhibition should therefore be as carefully planned as any other detail. They are wisely to be placed in the hands of a "publicity committee." Advanced notices should be sent by this committee to the press before the exhibition is opened, and brief new paragraphs should be placed in the editor's hands from time to time after the plans have been completed. These should give the nature and scope of the exhibition, and the names of the various committee members who are at work.

Posters may be prepared and displayed in the windows of shops and elsewhere. These should be kept simple and not overloaded with many lines of printing. A simple effective figure, with a line giving the place and time of the exhibition is far more effective than a more wordy statement. The school-made poster is not as a rule valuable for the purpose. If it must be used, a competition between high school pupils will perhaps offer in the best design, a poster good both in color and arrangement. This may then be duplicated and used as the official poster of the show.



IEWS OF THE EXHIBIT OF ART IN RELATION TO WOMEN'S WORK BY STUDENTS OF THE NEW YORK HIGH SCHOOLS

Circular letters, reproduced in type-written fac-simile may be used to advantage to interest many in the town and in neighboring cities. If a little care is taken in writing these they may be given so direct and personal a tone that the recipient may be led to give immediate aid in advertising the show. This is particularly the case with letters addressed to school superintendents, heads of business concerns and the like. Letters of this kind will frequently serve to enlist attention where the ordinary card reaches only the waste-basket.

Notices for the papers should also be prepared by the publicity committee and sent ready for "release" on the opening of the show. If the papers have these in advance they will be far more apt to use them. The "story," as the editor terms it, must be briefly told with facts and without comments. If prominent persons are to be present

their names are to be given. If a few lines of actual statements made by them can be included, so much the better. Active workers should also be mentioned, credit being given to the various committee members who have aided. Above all some element of "human interest," to use the newspaper phrase, should be introduced. If the pupils have worn the dresses they made, say so, and give the price of the material used. If a lad has shown an aero-plane and made it fly, tell about this and supply his picture. The newspaper it must be remembered is made for the public and the public has scant interest in school exhibitions. If, however, the exhibit has something that arouses a common interest, that something the editor will be glad to hear about and publish.

For these reasons photographs of the little groups of pupil demonstrators

should be taken and held ready for the papers' use. If these show action, whether in bread-making or map-making, they will receive attention. The pupils should seem not "posed" but busy.

And lastly photographs should be taken as records. All too soon the carefully planned and mounted work must be taken down and distributed. The memory of it, and its lessons in arrangement will soon sink into the depths of subconsciousness if a photographic record is not obtained. This will later prove useful in a score of ways. Lantern slides may be made from it and lectures shaped around it, so that months after the exhibit itself is over, some of its lessons may still be re-taught from these pictures.

CONCLUSION

In no sense is the preceding discussion to be understood as complete. It has aimed merely to bring forward some of the practical, but little discussed phases of exhibit making. It has sought to coin a phrase, and having

coined it, to show that it is a justifiable phrase and that there is such a thing as a "technique" of exhibiting.

One final point it would urge, and that is, that the exhibition as such, is to be esteemed in no sense a luxury. This notion is another curious American idea, born of our tendency to snicker at one who "shows off." We are slowly growing beyond this and coming to realize what some of our foreign cousins have long since understood; that the exhibition for all who have a lesson to teach, is one of the most valuable ways in which it can be taught. In a hundred different situations it may be used to make new friends for "a cause," to raise higher standards, and to create ideals. Viewed in this light the exhibition is indeed no luxury. It is rather a necessary aid in the use of which every school man should make himself adept. As an educational agent, it reaches big and little, layman and professional. Properly used it is one of the best teachers any school system can employ.

EVERY GREAT MAN OR WOMAN IS AT HEART A POET,
AND ALL MUST LISTEN LONG TO THE HARMONIES OF
NATURE BEFORE THEY CAN MAKE TRANSLATIONS FROM
HER INFINITE RESOURCES THROUGH THEIR OWN IDEALS
INTO CREATIONS OF BEAUTY IN WORDS, FORMS,
COLORS OR SOUNDS.

—*Luther Burbank.*

House Furnishing as a School Topic

FRED HAMILTON DANIELS

Director of Drawing, Newton, Mass.

II*

THE Outline issued by the Supervisor of Drawing would continue somewhat as follows:

HOMEVILLE PUBLIC SCHOOLS
DRAWING

GRADE VIII. November and December, 1917.
PROBLEM: THE FURNISHING OF A MODEST HOME.

CHAPTER III. *The Plan of the House.*

Follow the plan previously outlined for discussion and notes.

There are three typical house exteriors with which pupils ought to be familiar:—the old-fashioned house of 1650-1850, the scroll-sawed, “gingerbread,” ornate style of 1880-1900, and the return to simpler lines and surfaces, 1900-1917.

Discuss these three types as to simplicity, cost of building, cost of upkeep, modern conveniences, window groupings, piazzas, ventilation, etc.

1. Mount an illustration or draw a house of 1650-1850. Below the illustration, label it in detail.

2. Same with the house of 1880-1900.

3. Same with the house of 1900-1917. (Pupils delight to tint these collected house pictures with water colors.)

NOTE. The special teachers of drawing will make drawings on blackboard or large paper to illustrate 1 and 2, if desired. Printed illustrations of 3 are abundant.

4. Using drawing kits, copy the *First Story* plan of a house as given on page 31 in teachers' text book. Fill in black areas with ink as shown. Note methods of showing doors, windows, fireplaces, etc. Discuss this plan as per text, and have pupils make full notes as to good points. Make sure that the meaning of every line in the drawing is known, especially in kitchen and pantry. (Some proficient boy in the class will gladly draw this plan in ink on large paper. This will serve for years as a copy for the classes.)

5. Mount one or more collected plan illustrations of house plans. Good and bad examples may be shown if the accompanying text in note book explains fully.

6. Design floor plan for one story bungalow, having living room, kitchen, bedroom, and porch; or a camp of two rooms, or other simple summer home.

The first part of this schedule calls for work not explained in the teachers' text book, which deals only with the inside of the house. It would seem wise, however, as a matter of education, to discuss house exteriors.

We may begin by drawing on the board the house of 1650-1850, and below this, the house of 1880-1900. These two drawings may be copied upon one page of the note books, the teacher working at the board and the pupils at their desks.

In both these illustrations it is well to use the fewest possible lines. The old house is the more difficult to draw because it involves perspective. The lower house is shown as a front elevation, thereby obviating needless trials, while telling the story equally well.

Class discussion will bring out the following points: the old house is simple; it has no useless parts; its upkeep is small. The 1880 house is largely made of profuse scroll-sawed decorations, a dunce-cap tower, useless small window porches, etc.; it has many needless and unnecessary parts; its upkeep for painting and repairing all these decorations would be heavy.

*The first instalment appeared in the March number of the *SCHOOL ARTS MAGAZINE*.

The old house appeals to the human desire for the simple life of peace and quiet. The other house must always set one's nerves on edge—like all-wool underwear, it bristles with many sharp points and angles which beget excitement in the nervous system.

The old one-and-a-half story house was built to shed the wind. The 1880 house offers the wind an inviting opportunity to fracture its spare parts. The old house "rests" on the earth, the other "perches" there. The small window panes of the old house give a sense of protection from all weathers; the large panes of the other house suggest just the contrary.

The old house was cheap to build, because only necessary features were incorporated. The 1880 house cost far more than necessary, because of useless extras. It is interesting to note that in your own school district may be found some of these 1880 houses which have been for sale for a long time. Such houses are now hard to sell. Buyers realize that it costs money to maintain the elaborate exteriors—and besides, public taste *has* improved since 1880.

When the old houses were built, the masses of people dressed simply. Clothes and houses were alike in character. Now look back at the fashions of 1880—the bustle, puff sleeves, and innumerable tucks and flounces! Just about this time the American people seem to have been having a mental epidemic which broke out on the exterior of houses and dresses. In all probability it was merely a searching for a change, for something more adequate than had been known. For no one would care to claim that the old houses in spite of their many excellences, were entirely satisfactory.

Suppose we were to buy one of these old houses, let us say for a summer place. We should at once add a large porch. This may not enhance the appearance of the house, but we realize that we ought to be out of doors as much as we can. In the old days the work of the people required them to be out of doors a large part of the time, and porches were not a necessity. We should make provision for a part of our porch to be used as sleeping quarters, for we are told that six hours out-of-door sleep is equal to eight hours in the house. We should screen in this porch and shingle or clapboard the sides to a height of two feet from its floor.

The bedrooms in these old houses are always stuffy and poorly ventilated. In the summer time they are very hot. We should add large dormers on both sides of the roof—this for comfort. And again, we have not improved the lines of our old house.

Now we come to the house of 1917, and we may find incorporated all the good features of both our preceding types. These houses are simple, the exteriors are plaster or shingles, hence the upkeep for paint and repair is small. The windows have small panes in the upper sash, and a large glass in the lower sash (for unobstructed vision). There is a porch for an out-of-door living room, and also a sleeping porch. There are windows a plenty; the rooms are all well ventilated, and sunlight, the best known germicide, may enter freely. All ornament on the house is due to making the necessary posts and braces of simple, pleasing contours. The upstairs rooms are not hot, because there is an air space above (generally an unfinished or partially finished attic).



A house of 1916, with the simple lines and masses of 1750. The cement exterior walls lend upkeep cost.



Scientists tell us that six hours out of doors is equal to eight hours in the house when sleeping. The sleeping porch is a fine addition to a house.

A PAGE FROM A PUPIL'S NOTEBOOK ON HOUSE FURNISHING—CLIPPINGS FROM MAGAZINES, ADVERTISING PAMPHLETS, AND OTHER SOURCES, ARE PASTED UPON THE PAGE, BUT NOT UNTIL THE DESCRIPTIVE TEXT HAS BEEN CAREFULLY THOUGHT OUT, AND A SATISFACTORY ARRANGEMENT OF THE PAGE DETERMINED UPON. NO TWO PAGES WILL BE ALIKE, BUT EVERY PAGE SHOULD SHOW THE BEST POSSIBLE ARRANGEMENT OF THE MATERIAL THE PUPIL IS ABLE TO MAKE. IN THIS CASE THE MARGINS LEFT AND RIGHT ARE TOO WIDE; BUT THE CLIPPINGS WERE TOO NARROW!

The roof presents a large, unbroken surface, or else one with very few breaks caused by dormer windows. (The unbroken roof is less apt to leak.) All in all, the modern house of today, seen from the outside, indicates a very sensible dwelling place.

Pictures of modern houses are easily obtained. Let each pupil select and mount such an illustration, and below it give reasons for his choice. It may be well also to mount and label a picture of a modern house which does not meet the conditions imposed by our class discussion.

We may now turn to 4 on our drawing schedule. Boys and girls are asked to draw plans that they may carefully consider certain modern features which have proved satisfactory in service, and also that they may understand and express their own ideas of house planning through the language of architectural drawing. To accomplish these two ends is not difficult, and it is very interesting.

No schedule need be ironbound. We may vary ours here, if we choose. Down on Cape Cod three years ago, a family built a house, the first floor plan of which is shown at the top of page 334. In the living room the stairs lead up to the four bedrooms on the second floor. The "bin" is a compartment, about 5 by 7 feet in size, having a hinged cover on top. This was built with zinc lining to hold bedding during the winter, that it might be safe from the ravages of mice. The rest of the plan is easily understood.

The house was built on the shore front facing the ocean. The land cost \$1,500 and the house about the same. Each year since the building, this family has changed the house, adding a porch

here or a room there. It has been evident that the first plan was not right, else why the dissatisfaction and changes? What is the matter with the plan?

Class discussion will call attention to the fact that these people paid \$3,000 to have a house on the ocean front where they could enjoy the view, the sound, and the smell of the sea. Of these three, the sense of sight ranks first. But behold! there is only one window in the living room which faces the water. To see freely out of this window it is necessary to lie at full length upon the mattress bin. This disputation between desire and convenience is the chief objection to the plan. These people have bought a view which they cannot see! Being unaware of the true cause of their discontent, they build on more rooms.

Now what ought we to change in the plan to correct the fundamental error? Yes, we could exchange the relative positions of stairs and fireplace, although that would remove the possibility of connecting a kitchen stove-pipe with the chimney. The bin could be placed at the back of the living room also, or better still, upstairs where most of the beds are. Still, the house would not be right.

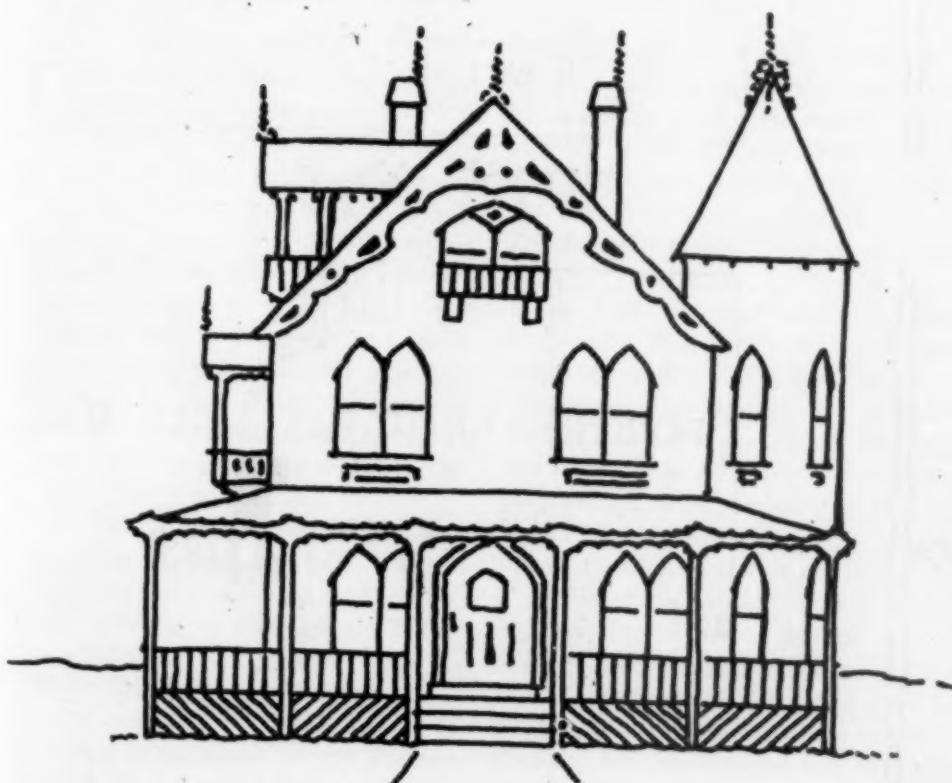
Then some pupil will suggest that the living room ought to extend across the front of the house. This is right, and we may have four windows and a glazed door facing the sea. The center of interest in the room is the fireplace. This may well be placed where it is the first thing seen when entering from the outside door. The light from all the windows illuminates it. It is convenient for connection with the kitchen stove. Being in the center of the house it is in the best possible position for radiat-

APRIL 1917

333

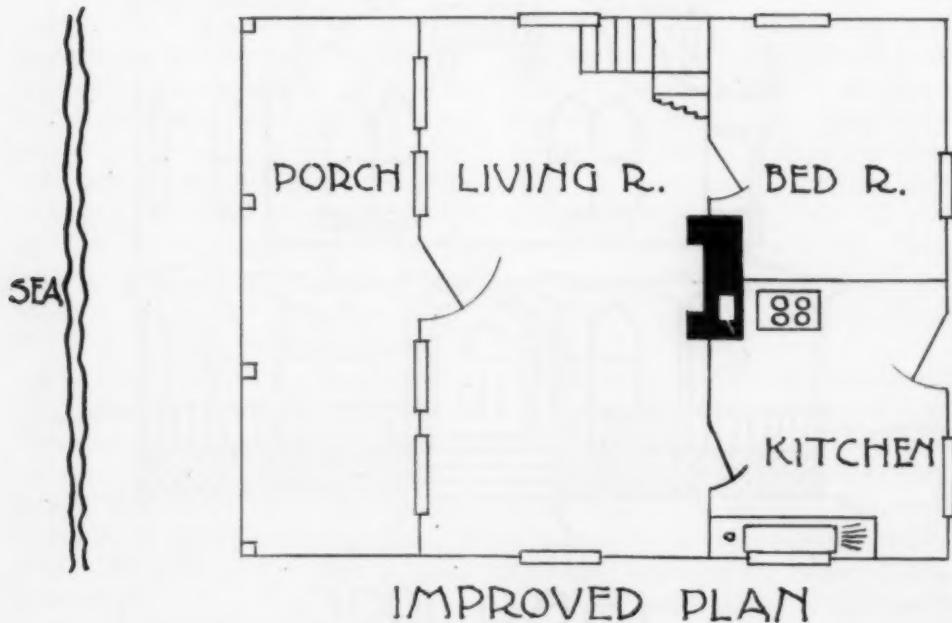
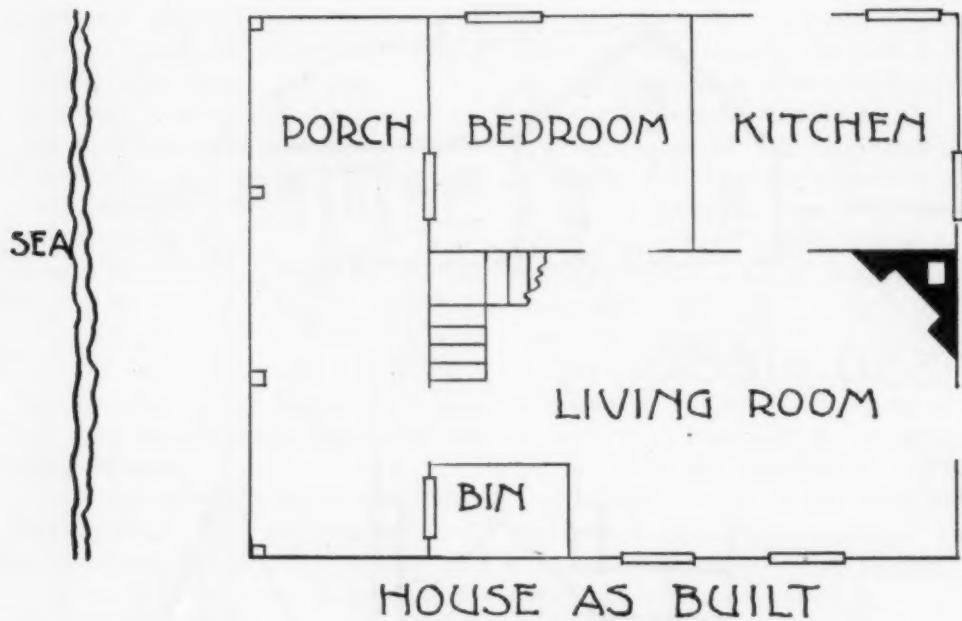


1650 - 1850



1880-1900

A COLONIAL AND A "CENTENNIAL" HOUSE. BLACKBOARD DIAGRAMS
FOR PUPILS TO COPY INTO THEIR NOTE BOOKS FOR STUDY



ing heat, and being upon a side wall, more people may gather about the fireplace cheer than when placed in a corner. (It may be well to add here

that when a fireplace is located at the end of a room, with a window at either side, the glare of light from these windows wearies the nerves of the eyes

as we sit in front of the fire, and that this light illumines us, when it should fall upon the fireplace. This is a common error in building.)

Why has the position of the bedroom windows been changed? Discuss before drawing the doors, the direction in which each door should open; find out why one way is better than another. Why has the sink been put where it is?

(*To be continued*)

Teacher and class may draw the plan of the house as built. As the discussion suggests improvements, the second plan may grow upon the board, and later be copied by the pupils. Discussion alone will not suffice; the pupils should make the drawings in order that the ideas may be reinforced in memory through drawing.

Now we may turn to items 4, 5 and 6.

Editorial Comment and News

JAMES HALL

THE spirit of Hames Hall has returned to God who gave it.

Mr. Hall was born in Boston in 1869. He graduated from the West Roxbury High School in 1887, and from the Massachusetts Normal Art School in 1891. His training was continued at the Art Students League, New York, and the Academie Julian, Paris. Never satisfied, he afterward studied Color and Design with Dr. Ross, at Harvard University, Metal Work with Albert Fisher, and Pen Lettering with Edward Johnston, both in London.

Mr. Hall taught drawing in the New Hampshire College, Durham, 1892-4; was supervisor of drawing in Danvers, Mass., 1894-5, at Springfield, Mass., 1896-1902; and at Newark, N. J., 1902-3. He was Assistant State Supervisor of Drawing in Massachusetts in 1896; and Director of the Art Department, Ethical Culture School, N. Y., 1903-11. He taught two summers at the Chautauqua School of Arts and Crafts, and two summers at the School of Education, Chicago University. Wherever he worked he became a potent factor in the life of the community.

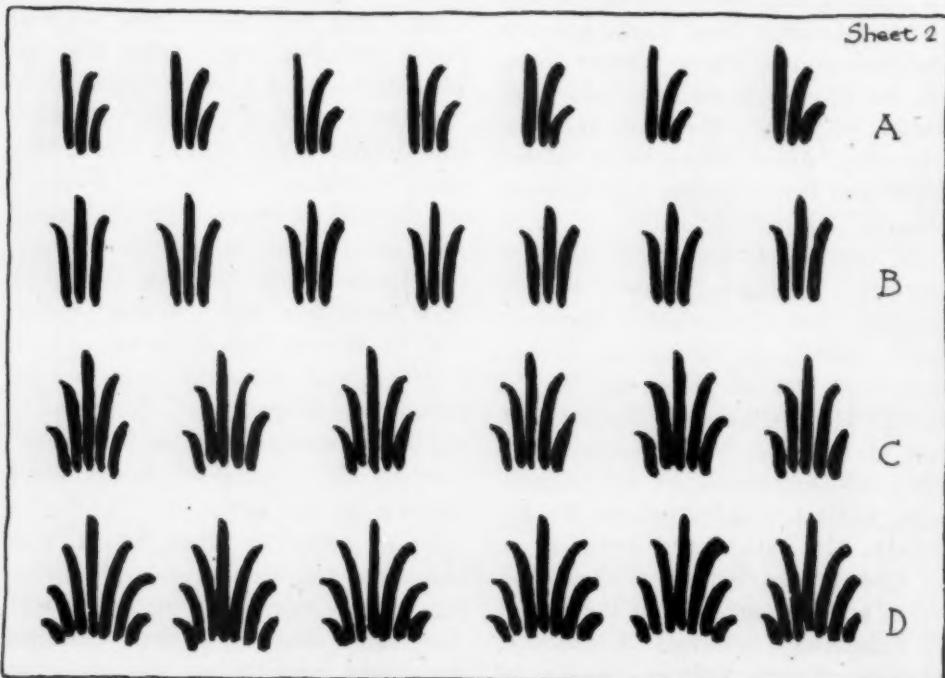
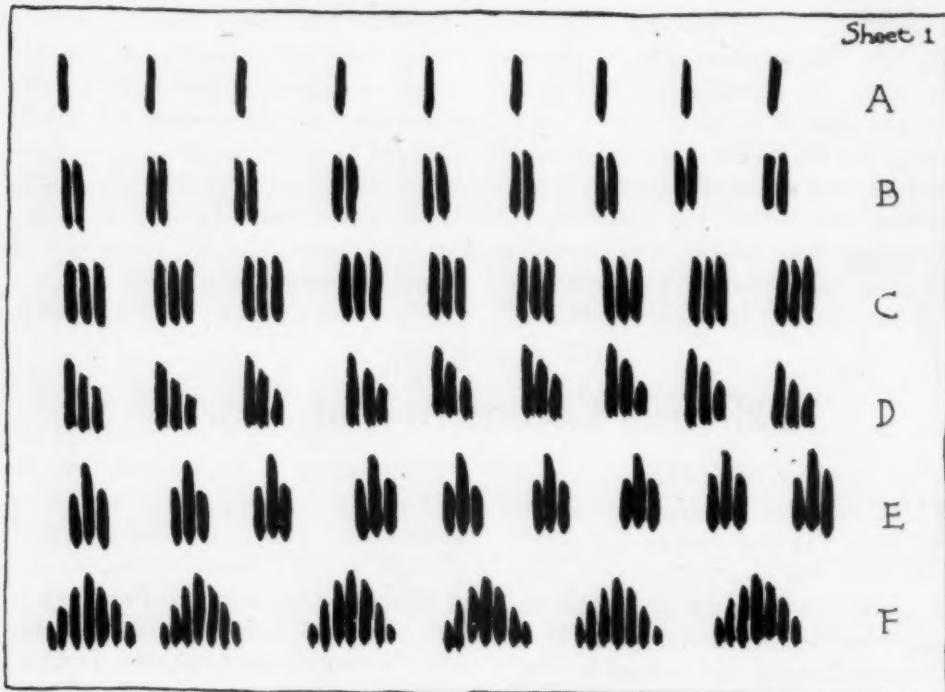
With Henry T. Bailey and Fred H. Daniels, he founded the School Arts Magazine in 1901. He was a charter member of the Council of Supervisors of Manual Arts, and the President of the American Representation for the Third International Congress, London, 1908.

Mr. Hall was the author of *With Brush and Pen*, 1897; *With Pen and Ink*, 1913 and of *Art in the Festival*, in "Festivals and Plays" by Percival Chubb and his associates. Mr. Hall was a contributor to The Year Books of the Council of Supervisors of Manual Arts, and to other publications notably the Applied Arts Drawing Books by Miss Seegmiller, and "Applied Drawing" by Harold Haven Brown.

A frequent contributor also to the School Arts Magazine, the last work he did was to complete his series of calendars for the blackboard, one of which appears in this issue.

As an artist Mr. Hall had a wide reputation for strong work. His paintings were exhibited in Springfield, Newark, Boston, New York, Chicago, Pittsburgh, and Paris.

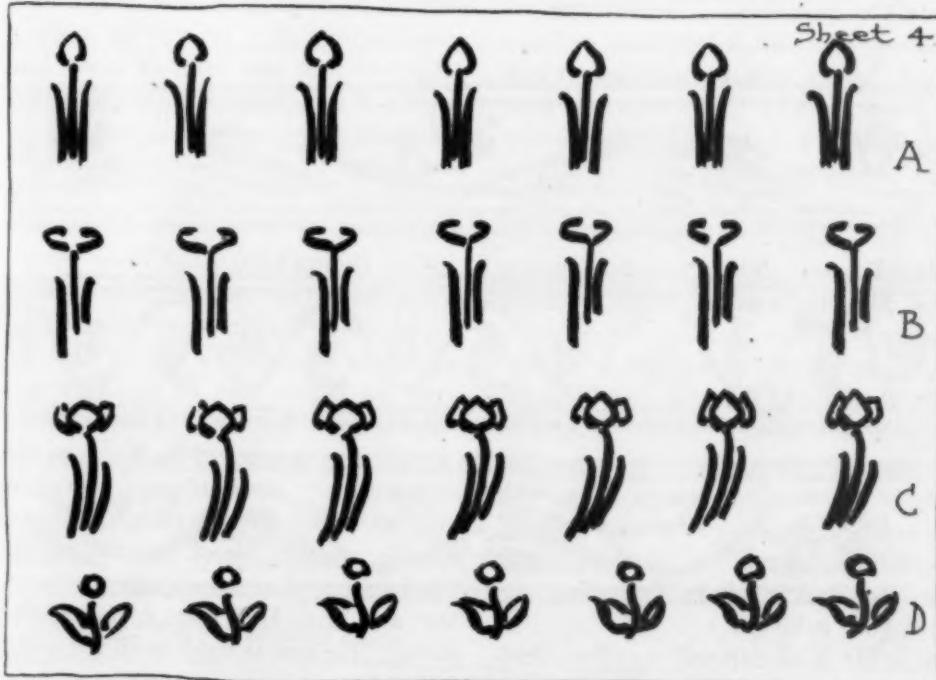
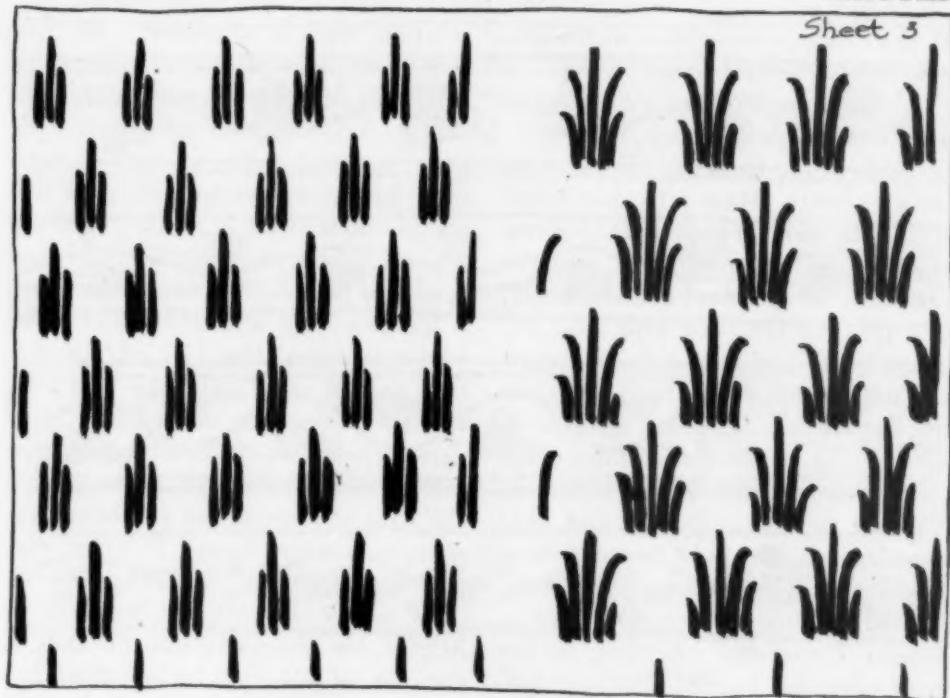
In 1898 Mr. Hall married Grace Lydia Berney, of Chelsea, Mass., her-



FIRST PRELIMINARY PRACTICE with the brush for securing rhythm and beauty of general effect. The first of a series by James Hall, published in the SCHOOL ARTS MAGAZINE, April 1914.

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PRELIMINARY BRUSH PRACTICE in the spacing of units, involving curved lines. The second of a series by James Hall, published in THE SCHOOL ARTS MAGAZINE, April 1914.

self an artist, in collaboration with whom he illustrated several school readers.

Mr. Hall's friendship for Mr. Bailey and Walter Sargent led him, upon leaving New York, to make his home in North Scituate, Mass. He purchased an old estate and transformed the farm house into a charming home, and the barn into a spacious studio, where, since 1911, he has been kept busy designing seals, book-plates, book covers, etc., and making illustrations for books and magazines. He began a book on the teaching of design. Three chapters only were completed. These were published in this magazine, and were recognized at once as of unusual value to students. They became a part of the required reading in certain courses at Chicago University. Several of the plates prepared by Mr. Hall to illustrate the principles of design are reprinted herewith, together with a laurel border (the frontispiece) which he drew for *The Chautauquan*. How simple, how orderly, and how effective that border is! Notice the treatment of the corners. A five-pointed flower has been happily placed in a four-pointed space! That border is typical of all Mr. Hall's work. Fresh, original, free in treatment, but always right, rooted in the rich soil of the incontestably good art of the past, but blossoming into new beauty under the light of the present day,—such work as his quietly but surely takes its place with that of the Masters. His last published book, *With Pen and Ink*, is undoubtedly the best book we have for school use upon that subject.

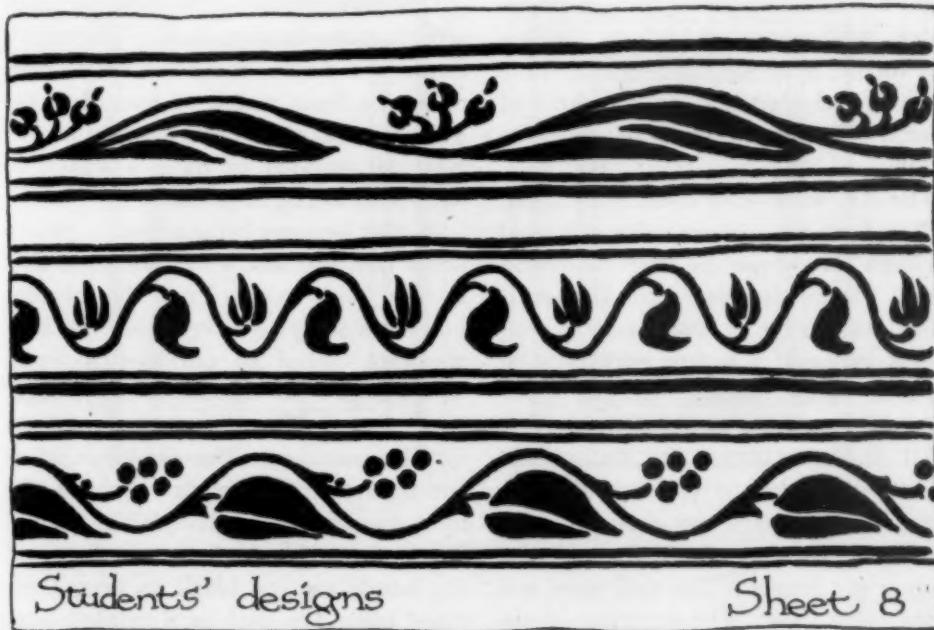
But Mr. Hall, himself, was finer than anything he ever did. He was exquisitely sensitive to beauty in nature, in art, in literature, in music, in little

children, and in character. He had rare power in delineation, in the use of English, and in expressing himself directly by presence, in those indefinable ways by which a strong spirit charged with instant sympathy and good will makes others aware of itself. To those who knew him most intimately he was a radiant personality, whose touch was a blessing. To a little child of nine, who worshipped him afar off, he once held out his arms invitingly, and said, as he drew her close to his side, "Margaret, when I was in London this summer, I secured the royal permission of the King of England for you to call me always 'Uncles James'." Their eyes met and Margaret understood.

His insight, his wit, his desire to be helpful, his generosity and his skill in the use of language, made him not only an exceptional teacher, but a rare conversationalist. It was as pure a delight to hear him talk, as to see him draw. Of the highest ethical and esthetic ideals, it was simply impossible for James Hall to say or to do a thing that was not fine. He was a man of infallible good taste.

With failing health the heroic qualities of his nature became more evident. His patience, his self-forgetfulness, his brave cheerfulness, his will to live and serve his fellow men to the very last moment, were inspiring. Only a day or two before his death, Mr. Hall was enjoying keenly some Holbein drawings with his friend Robert Haven Schauffer, the poet, in whose beautiful home "Arden," at Greenbush, in Scituate, Mr. and Mrs. Hall were spending the winter. He was at work until the night came when no man can work.

We dream of the time when the true, the beautiful and the good shall be-



FREE BRUSH PRACTICE. A Plate from the second chapter of a proposed book on Design by James Hall. Published in THE SCHOOL ARTS MAGAZINE, October 1914.

come one in the life of men; we teachers of art believe that we are working to help realize that ideal. James Hall believed that, and lived what he believed, that he might do all he could to hasten the coming of what Tennyson calls "the crowning race."

"Whereof the man, that with me trod
This planet, was a noble type
Appearing ere the times were ripe,
That friend of mine who lives with God."



A TRIUMPH IN DESIGN

One hundred men and women constituting the faculty of a certain University Summer School decided to give to the retiring Dean as a token of their regard the finest watch that could be purchased for one hundred dollars. They delegated "the Art Man" to select the watch. He selected two watches: One, a watch of the best American make; the other, a Swiss watch, and submitted both to the faculty for the final decision. Without exception, and instantly, every man and woman of the hundred chose the Swiss watch.

The Art man, ever alert for "boom stuff" for his department, waxed eloquent in praise of the American watch. It was a better time-keeper; it would last longer; it could be repaired at less expense; a broken part could be replaced more quickly; it had more jewels; the gold was of higher grade.

All that was true, no doubt, the Faculty replied; but look at the two watches! Compare the design of the two cases; consider the two dials; the figures; the hands. The two were not in the same class! The American made watch was simply impossible!

"Yes, but—"

"There is no *but* about it; just use your eyes, you Art Man; we are surprised that you prefer the American-made watch, and you, the *Art Man*!"

"Who said I preferred the American-made watch?" he retorted; "I had decided upon the Swiss watch before you ever saw it. I just wanted another proof that *art* really means something, even to teachers of Latin, and science and mathematics."

The Swiss watch is now in the possession of the Dean. "I look at it even when I care nothing about the time," he says, "because it is so beautiful."

The Art Man was so ashamed of his watch-making countrymen that he wrote them a letter. Here it is:

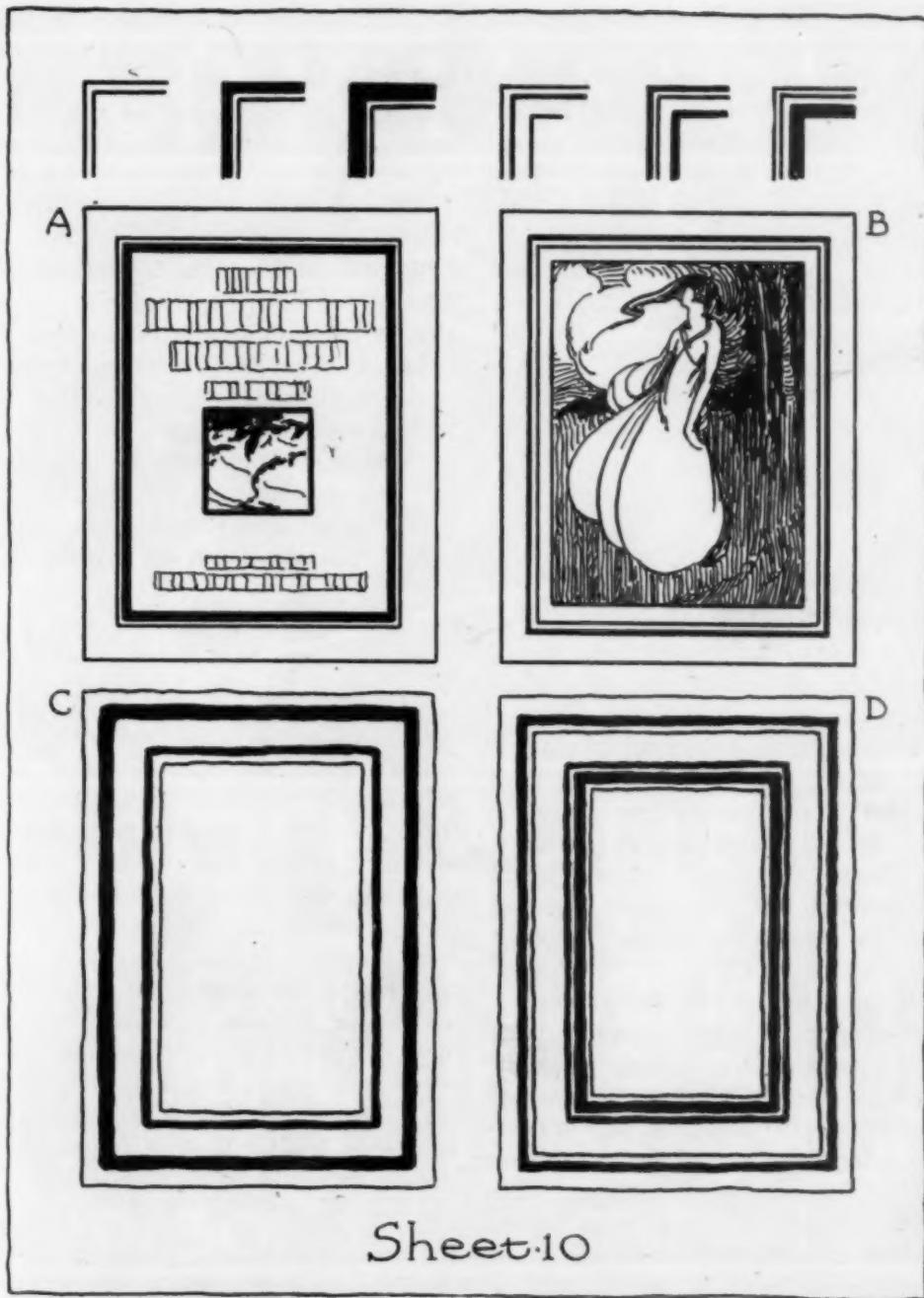
The Uncle Sam Watch Co.,
Washington, D. C.*

Gentlemen:

One hundred University people, constituting the faculty of the University Summer Schools, delegated me to purchase the finest watch we could buy for \$100 as a gift to the retiring Dean. We were all anxious to have a watch of American make, if possible.

It may be some satisfaction to you to know that the best watch we could find in New York was an Uncle Sam watch; but I am sorry to have to tell you that we were forced to purchase a Swiss watch solely on account of its design. Your Jewell Watch looked too cheap for the purpose. The arrangement of the figures upon the dial violates the most fundamental principles of design. The face itself lacks unity of effect and the hands are too black to keep their place upon the dial as a related part of the design; and, moreover, they are practically identical in size, shape and

*Of course the address for obvious reasons is fictitious.—*The Editor.*



THE ENRICHMENT OF RECTANGLES BY MEANS OF PARALLELs. A Plate exemplifying good space relations and consistent handling. From the third chapter of a proposed book on Design by James Hall. Published in THE SCHOOL ARTS MAGAZINE, September, 1915.

in detail, with the hands upon an ordinary dollar watch.

It seems to me a great pity that our American designers should be so stupid as to produce such a cheap-looking face for so fine a watch. I am writing this to you in the hope that you will ask your designer to consider seriously the possibility of producing a face for a hundred-dollar watch that looks the part.

Yours sincerely

THE ART MAN.

And here is the reply,—the astonishing, discouraging, pitiful reply, exactly as written, except of course the words which would identify the Company:

Mr. Art. Man.

My dear Sir:

We beg to acknowledge receipt of your favor of the 21st, and same challenges the writer's attention, and we hasten to reply to same by saying first that we are very sorry that you have decided to purchase a Swiss watch—and the fact that you have purchased it. Secondly, we are just wondering whether you saw the various styles of dials that we make for our 23-jewel watch.

It may be that you did not see our *choicest dials*. We wish to say too that a dial plays a very important part in the sale of a watch we realize this, as it must have, in your case, as you mention that you purchased the Swiss watch solely on account of this design. This is very important, but there are other important features connected with a watch as well, namely, its function for timekeeping. In this respect, the jewelers tell us we are second to none.

We would like to have had the privilege of showing you the various styles

of dials that we make, and we notice that you mention the one that you saw had black hands. We have a choice wine colored hand, what we call whip spade, and a plain Breguet Arabic figure, which we feel sure, in its artistic and simplicity of design, would appeal to you.

We wish to thank you for your interest that you have displayed, and regret that we have not been fortunate enough to have the Uncle Sam Watch made your choice, and might we suggest that if the occasion arises again, when you are making a choice, that we have the privilege of submitting a watch that we believe would meet your every thought.

Again thanking you for writing us and with best wishes, beg to remain,

Very truly yours,

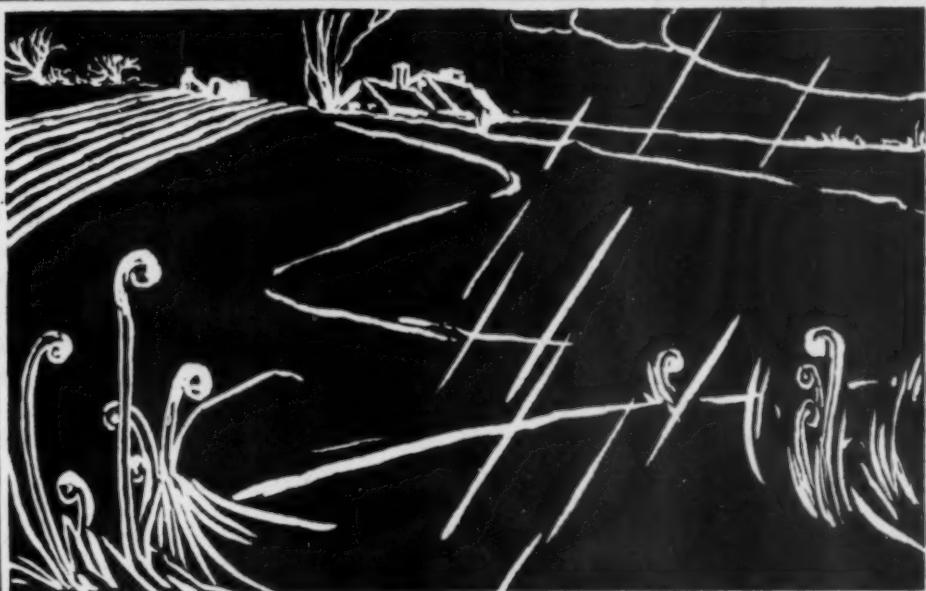
Uncle Sam Watch Company,
Whistler Alexander, Mgr.

P. S.—This instance calls to the writer's mind an experience that he had, namely, he saw a very attractive Swiss watch in a window, particularly in regard to the dial; it was a metal dial with fine raised figures, and he secured one. The dial probably cost from fifteen to twenty per cent of the total cost of the watch—but upon taking the watch down, there were things in that watch that we would under no circumstances permit or think of adopting. The attractive features were all there, but in time the real function of the watch would be found wanting.

U. S. W. Co.

Think of it. That! From the ten thousand dollar manager of one of the greatest watch companies in America! What English! What an appreciation of *art* it reflects! If this high-paid manager is a fair sample of all the men

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S	M	T	W	T	F	S
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8	9	10	11	12	13	14
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22	23	24	25	26	27	28
29	30					

A BLACKBOARD DRAWING. By James Hall. This is the eighth in a series of ten, one for each month of the school year, which Mr. Hall has designed to show how extremely simple a composition may be and still be effective. Shoots of the Cinnamon Fern appear in the foreground.

high up in the Uncle Sam Watch Company, how soon, think you, shall we see beautiful watch faces "made in America?"

"How long, O Lord, how long," shall the bulk of our manufacturers despise instruction, close their eyes to the facts, refuse to be admonished, and go stupidly on turning out ugly things? European manufacturers learned long ago that Beauty always wins at last. The human spirit will not have it otherwise.

If you will not learn from Europe, go to the automobile maker, thou Uncle Sam Watch Company, and be wise;—and go also thou Cash Register Company, and thou Wall Paper Company, and thou Every-other-kind-of-a-company, that wishes to hold the best trade of the world,—or continue to despise art instruction, and wonder, and perish. The automobile maker is just now pre-eminent among the men of "big busi-

ness," for having grasped the commercial value of fine design.

THE TEACHER'S SHARE IN IT

Preparation for the ultimate triumph of design in our industries, is one of the functions of the public schools. To lead boys and girls to do well whatever they have to do; to open their eyes to beauty, and to strengthen their wills and to train their hands to produce it in all their school work; to discover the talented children and to educate them thoroughly for the art industries,—such are the main lines of effort, never to be lost sight of by the teacher no matter how foggy with fads the day may become. The children of today will be the discriminating buyers of tomorrow. The manufacturers of tomorrow who hold their trade will be those who begin *now* to develop designers and workmen to meet that inevitable demand.

Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

THE EDITOR.

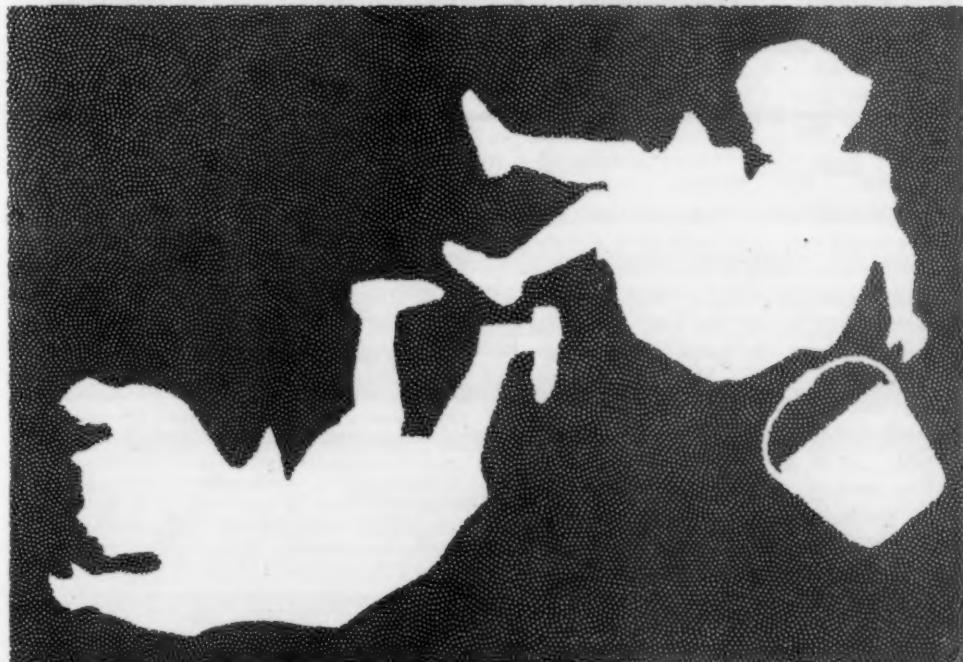
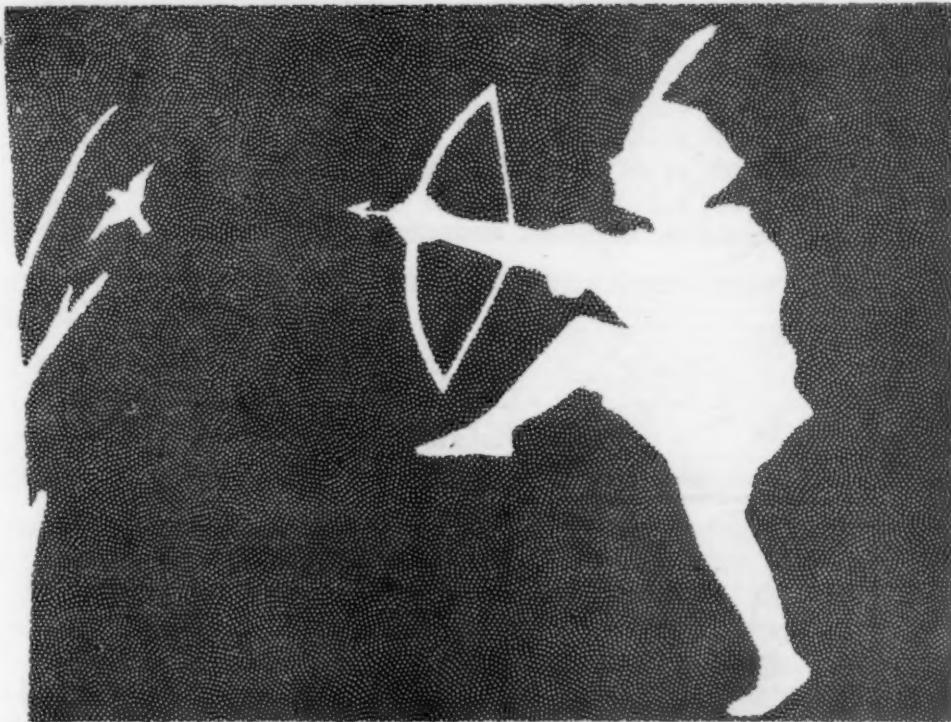
DECORATIVE DESIGN is the topic that receives emphasis in the spring in a large proportion of the schools of the United States. Perhaps it is the spring feeling in the blood that promotes play in children, and verses in poets, and designs in the school room. While the best design is applied design, a considerable amount of preliminary practice is desirable to develop appreciation and skill. As Mr. Hall says in his first chapter on Design:

"The study of design cannot go far without developing a feeling of rhythm or cadence. While a certain kind of order can be attained through reason, a feeling for rhythmic line, space, and value must become spontaneous. The primitive design as well as that on many Greek vases carries a feeling of lilt, of pulsation that comes from the free rhythmic fall of the strokes of the craftsman's brush. The first problems, Sheets 1, 2, page 336 are planned therefore to give to the student a feeling for rhythm and for the beauty of brush and ink when it is used freely, this medium being the most responsive

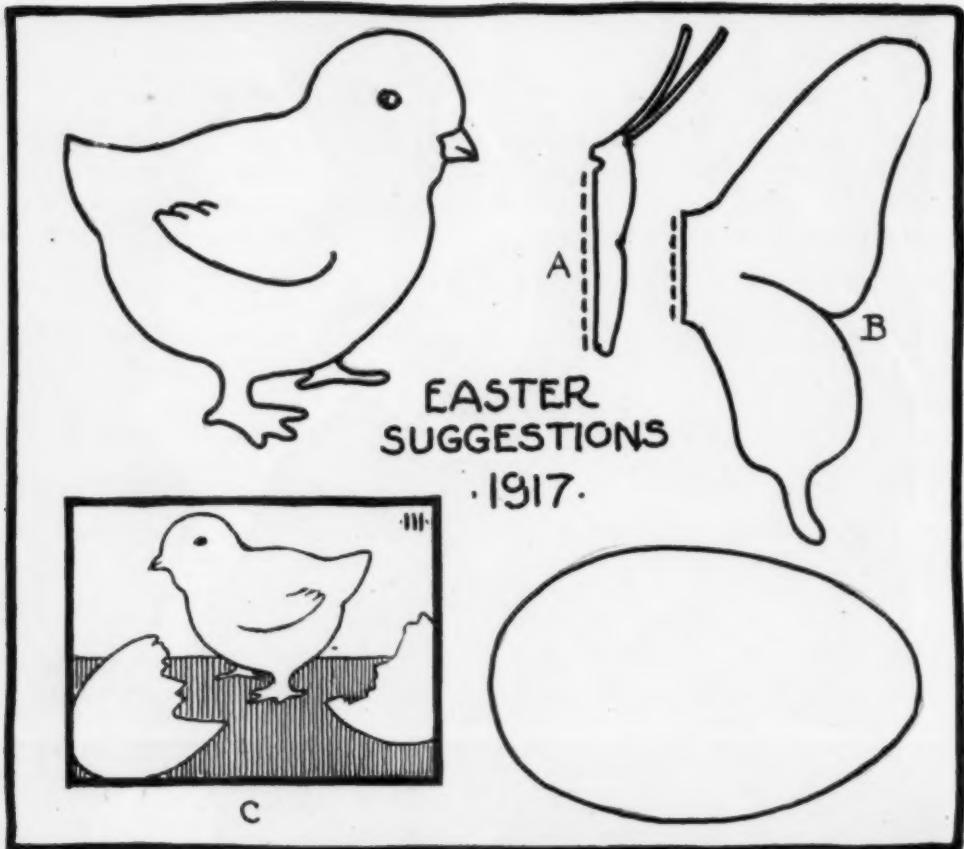
one available. They may be considered as introductory exercises to the more obviously concrete problems to follow.

With regard to later practice, such as might be required in the upper grades or junior high schools Mr. Hall says:

Keeping time in the actual making of designs gives a character to the result entirely different from that which is found in the painfully calculated and conscientiously drawn product. This, however, is not the same as saying that designing is easy, or that a good design comes without labor. Much practice is needed to give even a little skill in producing free strokes that possess precision and charm, but this practice should be rhythmic practice. Such exercises as those illustrated on page 337, undulate line borders, should be introduced to give further facility with the brush and to extend the student's knowledge of brush pattern. In the illustrations chosen, Greek types have been used. Perhaps examples of these in actual brush work are more accessible in museums than the undulate or vine type as exemplified in other historic schools of art. But nearly all countries and



MOTHER GOOSE RHYMES, Third in a series of ten plates by Edna G. Merriam, Minneapolis.
345 *School Arts Magazine, April 1917*



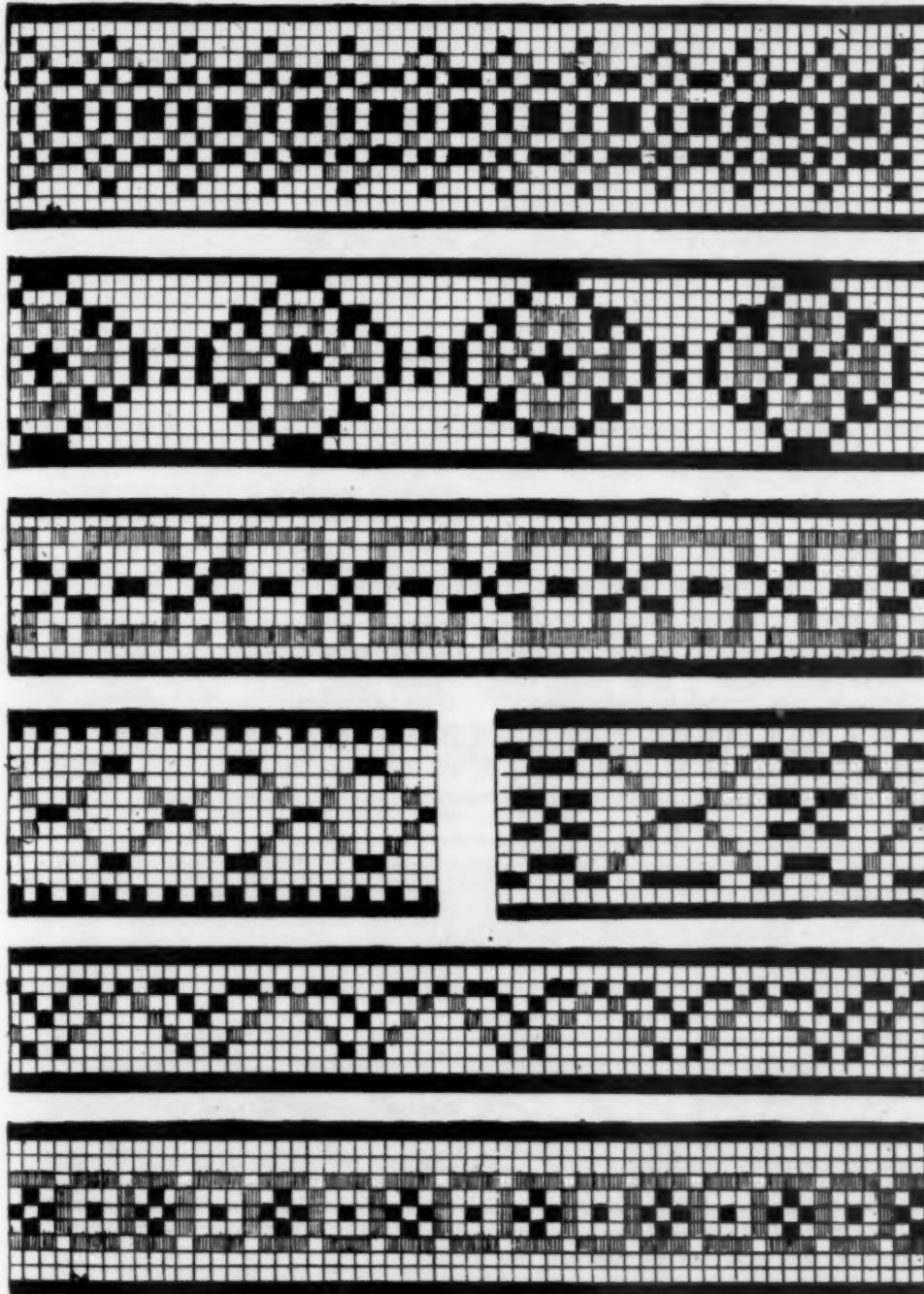
TWO EASTER DESIGNS FOR THE VERY LITTLE PEOPLE

BLACKBOARD CALENDARS continue to be found useful, not only to all the children in the room, but as a bit of extra practice for one of the leaders. The teacher should utilize all the talent at her disposal. The fine April calendar shown on page 343, was the last actually finished by Mr. Hall. Those for May and June, completing the series, he sketched in pencil on the very day of his death, "so as not to leave any loose ends." How much of the spring feeling is conveyed by these few, firm lines suggesting the vigorous fern shoots, and the farmer ploughing, through rain and shine. Do not overlook the fine quality of the figures. Compare all the 3's, all the 5's, all the 9's. How very individual they are, and yet how perfectly each reflects the same aristocratic character,—a proof of descent from Imperial Rome.

BOOK COVERS. In every grade the use of well-considered margin lines, or frames upon booklet covers, etc., is a recurring problem of great importance. Of such problems Mr. Hall says:

In designs for books, designs to be used in association with type, there is constant need of such frames as are shown in A and B, page 341. The first suggests a design for a cover, a title page or a poster. The two lines used are chosen to harmonize in effect with the lettering and with the square decoration—light and heavy—or to put it more exactly, narrow and wide lines. Drawing B suggests a decorative illustration for the entire page of a book. Its three frame lines are so disposed as to give the effect of surrounding the picture with a rather wide space of white bordered by a double line.

In the upper illustrations are shown other combinations of two lines and of three. It will be seen at a glance that the white space between the lines are just as important as the lines themselves; in fact, they are white lines. The student should make as many experiments as possible in thus combining parallel lines of



DESIGNS FOR TOWEL BORDERS. The original work of children, using squared paper and motives derived from nature. Done under the direction of Minna P. McClay, Piqua, Ohio.

various widths, and after several combinations are before him, he should choose the ones he likes best, always searching for the reasons.

PAPER CUTTING illustrating the Mother Goose rhymes is for the little people of perennial charm. On page 345, is the third plate in the series designed for us by Miss Edna G. Merriam, of Minneapolis. The first illustrates the rhyme of the youthful archer who failed to aim properly. The second shows the immortal Jack and Jill. Two contrasting tones of gray or of the same color are effective.

CROSS STITCH designs for towels, holders, and other useful objects may be worked out successfully by the primary children. The designs on page 347, show some of the good results secured under the supervision of Mrs. Minna P. McClay, of Piqua, Ohio. Of this work Mrs. McClay says:

One of the pleasing experiences of my work as Supervisor is to observe the intense interest and diligent effort with which a large class of pupils apply themselves to a problem calling upon their creative ability. The problem is met with timidity and doubt, but as the interest grows, confidence of expression comes, and the joy of finding that as individuals they can produce something, is an awakening that leads to renewed confidence and a desire to continue the effort.

When the director of Domestic Art asked if there would be time in the drawing class to design borders to be worked in cross-stitch on towels, the problem appealed to me as very practical and full of interest. Since the boys of the class were not to apply the design I appealed to them to do their best in the hope that some of the girls would choose their designs in preference to their own.

The beginning was crude and somewhat indefinite; the grouping of the parts so as to be interesting and present a pleasing unity was not easy. After repeated trials a selection was made and the design arranged in two values. This emphasized very plainly how a good unit could be spoiled if the arrangement of tones was not according to principles.

The interest grew with time. On the evening of an entertainment given by the school children one of the teachers noticed two boys busily engaged at something and with such absorbing interest that she feared mischief was brewing. She drew near and discovered they were designing for cross-stitch.

The pupils rejoiced in the result of their efforts. All had tried and the less fortunate ones were happy in unselfish appreciation of their more artistic friends.

When the towels were finished the girls had a display in the class room.

EASTER DESIGNS are more popular every year. On page 346 are the data for working out effective designs such as kindergarten children may be led to produce. The Froebel Club of Boston, through its "School Arts" Committee gives the following directions for these designs:

EASTER CHICK. Give oblong paper with horizon line indicated. Children color grass green, and sky very light blue. Give the outline of the chick for cutting. Children color the chick yellow, with orange beak and feet, and cut out. Give the outline of the egg. Children cut out, and tear or cut to produce the cracked edges and arrange and paste the chick and two parts of shell as indicated in the illustration.

BUTTERFLY. Give oblong paper with outline. Children trace outline on reverse side at window, then color both sides with crayon as desired. Children cut out wings and body. Insert wings in body and paste together. The completed butterflies may be mounted on a stick, by inserting the body in a split end; or they may be suspended by fine, almost invisible threads.

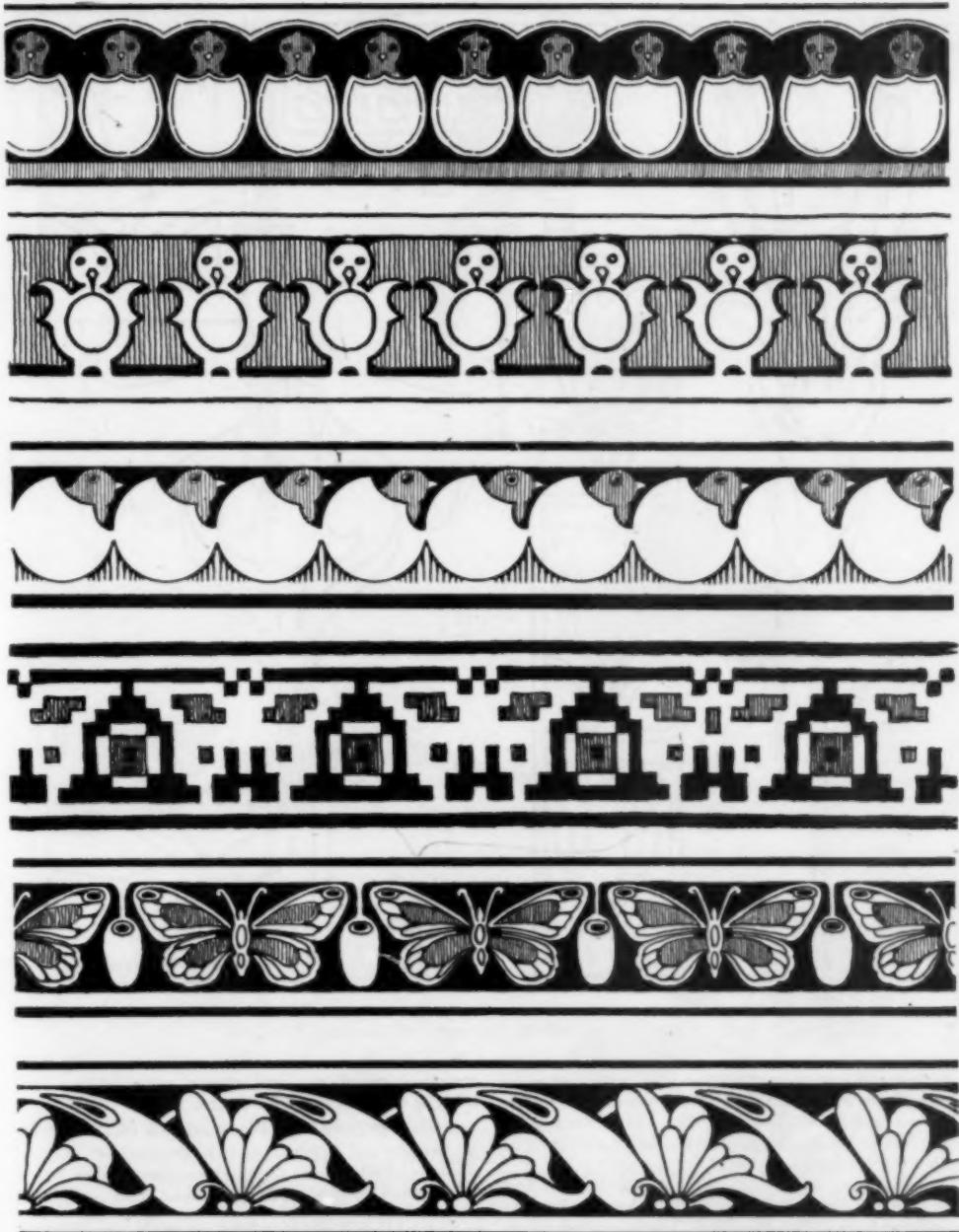
Suggestions for other Easter and spring symbols are given on page 350. The florettes A and E, may be used on booklet covers, or cards of greeting. The lily borders, B and C, may be used as side ornaments or headbands. They may be cut from white paper, also, large size, and used as window decorations, or drawn in white, with the quadrants in black, and the rest of the background spaces in blue or green, for blackboard borders. The decorations D and F may be cut from paper, card, or best of all thin wood, colored and hung in the window or elsewhere. The older children might use this material in making Easter gifts to the primary children.

The borders on page 349, designed by Mr. Bailey and drawn by Mr. Davis, are intended to serve as source material, as usual. The units of which they are composed may be used singly, combined with other elements, interpreted in different ways, according to occasion and material used, translated into color, etc. All of them, this month, are based upon the egg-and-chick motive, or upon the cocoon-and-moth motive; both Easter or spring symbols.

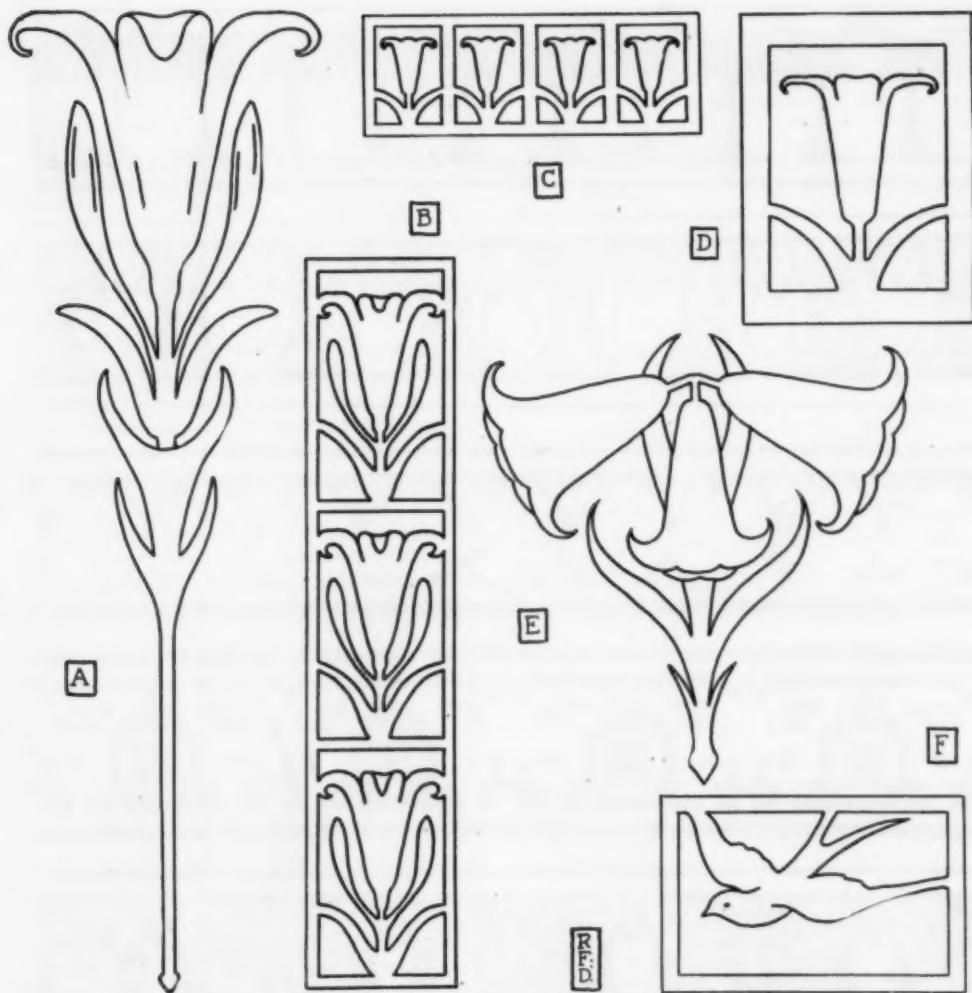
SPRING GROWTHS. An interesting way of securing silhouettes from plant forms to be used as source material for design, is illustrated on page 351, and thus described by Carl F. Gronemann, of Elgin, Ill.

Have you ever made shadow pictures? I don't mean the kind you make with your hands that look like animals who open and close their mouths and wiggle their ears, but shadow pictures of flowers, weeds, grasses, and other plants.

The next bright day when you are outdoors playing, look along the edge of the walk where the grass and clover is growing and notice the blades and slender stems of the grass and the leaves and flowers of the white clover strongly silhouetted upon the walk. Perhaps you have tried to outline these shadows but mother objected to having the walk marked up. Let me tell you how you



EASTER AND SPRING BORDERS. Designed by Henry T. Bailey, and drawn for reproduction by Ronald F. Davis. All the borders are based on the egg-and-chick motive, or on the cocoon-and-moth motive. They may be adapted to material and technique and used upon the blackboard, on booklets, Easter greeting, etc.



SOME EASTER AND SPRING DESIGNS BY RONALD F. DAVIS

can draw and keep these shadows. Place a piece of white paper on the walk where the shadows are the sharpest. With a pencil carefully outline them. Then remove the paper and fill in the outline drawing with your pencil or with some black water color.

You will not be satisfied with pictures of grass and clover alone. Gather some of the wild flowers from the woods and fields or even some of the weeds growing everywhere. Take them to a room into which the sun is shining—move a table close to the window—lay your paper upon the table and hold the flower close enough to the paper to insure a strong, sharp, shadow. Outline and fill in as you did with those of the grass and clover.

Within a short time you will have a wonderful collection of plants in black and white. A book, the leaves made of some cheap paper and the cover of a little heavier material, into which the drawings can be pasted, will be

something which you will greatly enjoy making and using as source material for design.

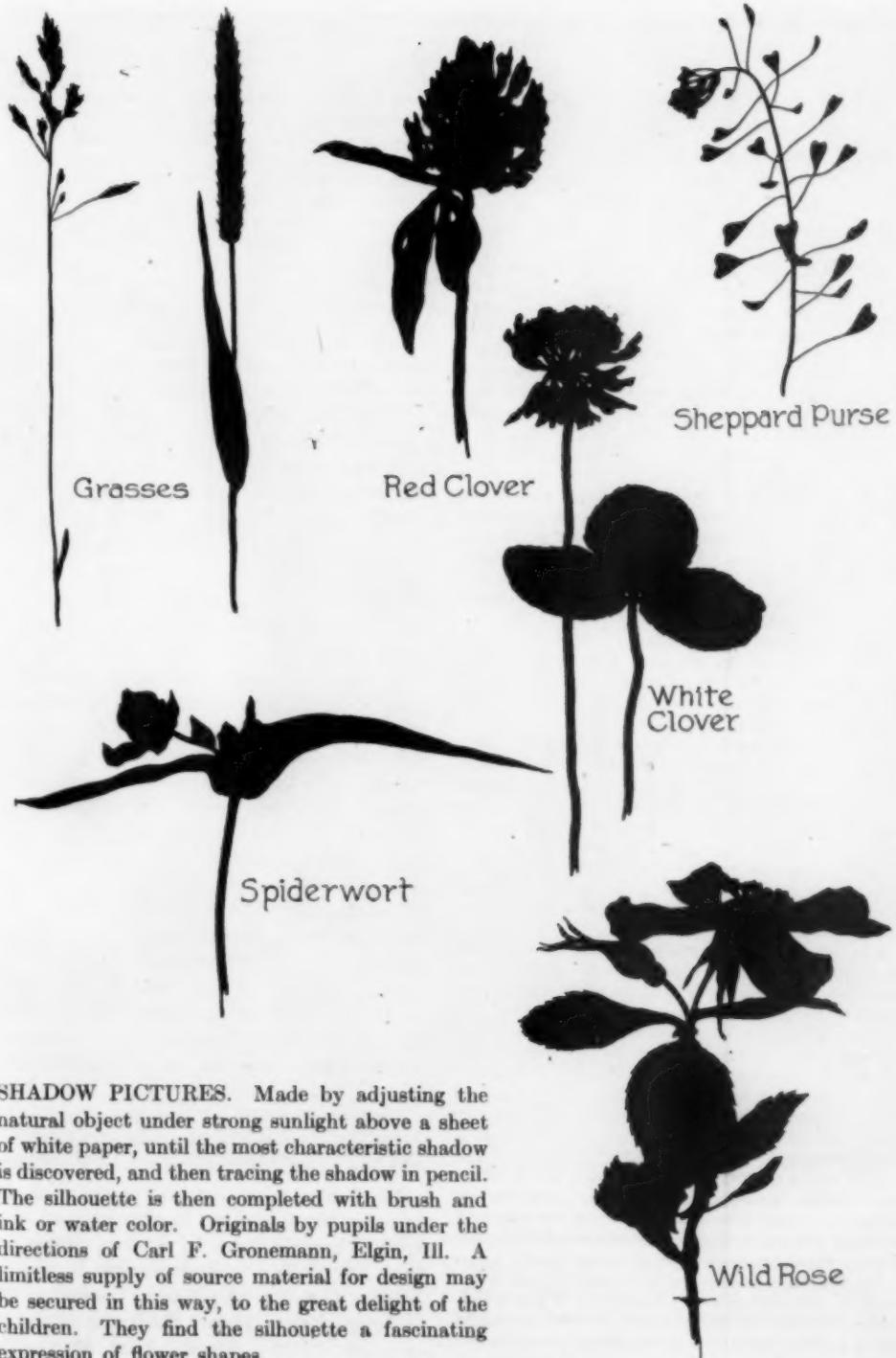
Many useful articles, including calendar mounts, covers for blotters and booklets, cards of greeting, etc., can be decorated with designs derived from plants, using colors to produce a pleasing effect, appropriate to the conditions.

NEEDLEWORK offers to girls as alluring a field for the application of design, as block-printing offers to boys. While the boys are cutting their blocks and producing beautiful book-cover papers, end-papers, lamp screens, etc., the girls may be producing school hand-bags, having individuality and charm. On page 353 are nine school hand-bags designed

PLANT LIFE 10

1-2

SILHOUETTES



SHADOW PICTURES. Made by adjusting the natural object under strong sunlight above a sheet of white paper, until the most characteristic shadow is discovered, and then tracing the shadow in pencil. The silhouette is then completed with brush and ink or water color. Originals by pupils under the directions of Carl F. Gronemann, Elgin, Ill. A limitless supply of source material for design may be secured in this way, to the great delight of the children. They find the silhouette a fascinating expression of flower shapes.

and made by seventh grade pupils, under the direction of Matilda M. Miett, Supervisor of Drawing, Syracuse, N. Y.

Another form of needlework of great popularity is illustrated on page 354. These designs were made by Eighth grade pupils, under the direction of Maud M. Hayman, Supervisor of Drawing, Irvington, N. J. Here is what Miss Hayman has to say about them:

EMBROIDERY DESIGN. The eighth grade girls had begun a night dress in the sewing class. The previous year they had used commercial embroidery patterns. This year, when we suggested that the entire class, both boys and girls, make the embroidery designs, they looked very skeptical; for they have great respect for anything professional, that is perfectly well done,—and, like most children of that age, fear failure for themselves along any line not familiar.

But, as these results show, embroidery designing is entirely within the powers of Eighth Grade people. This particular class found themselves both surprised and delighted at their success. Those who were interested in doing embroidery spent hours outside of class in borrowing and tracing different patterns that they liked. The superior satisfaction of boys who found clever girls actually willing to use their designs was something interesting to see.

The elements which contributed to the success of this venture were: previous preparation of pupils, carefully planned lesson steps, and, last but not least, an eighth grade teacher who calls forth from her pupils the very best that is in them.

These children had been taught all through the grades to sketch with light touch and free-arm movement when working from nature. They were taught to recognize in every plant growth its characteristic line movement and to reproduce it in their drawings intelligently. They could recognize three curves—the curve of force, the curve of grace, and the arc. In sketching from nature with eye and hand trained thus to discriminate, they had been seeing and practising the beauty of graceful line movement.

I do not believe there is only one right way of doing a thing; and so when I state the steps by which this lesson was developed I also recognize the fact that there may be other methods as good or better.

In the first period the children were given by dictation the geometry underlying a curved pattern consisting of a regularly repeated spot diminishing in size from the center toward each shoulder. Thus far every pupil's work followed exactly the work of the teacher at the board, and each paper contained rosette spots repeated as stated above.

Now they were told that *spots repeated do not constitute a design*: the spots need connecting. And a variety of line movements connecting these spots was suggested by means of various changes made in the diagram on the board. Then each pupil sketched to suit himself.

But the result was not yet a satisfactory design, because *in embroidery a long, unbroken line is undesirable*. So here the few conventional symbols used to suggest flower and leaf forms were presented, and it was shown how these could be introduced into the line movement for the purpose of breaking its length.

The results produced at the close of this period were disappointing to the class. I could see that these intelligent youngsters had now caught the idea and that most of them cherished the private opinion that they could make something a great deal "prettier" than the stiff, formal patterns I had on the board.

For the second period the children had, at our request, provided themselves with numerous pictures and actual samples of embroidery. We analyzed a few for their geometry,—that is, regularity,—for their main repeat, for the line movements connecting repeats, for harmony of movement, simplicity of plan, and special technique. And then the class set to work,—this time unhampered by a teacher with a troublesome liking for rules and conventional repeats. They worked through this period and as long after school as they could stay. Some timid souls confined themselves to the suggestions presented in the first period; some gathered ideas from other sources and ventured upon more originality.

The results, shown on page 354, are highly creditable to eighth grade children. It would be interesting to know how many of the finally accepted designs were made by boys.

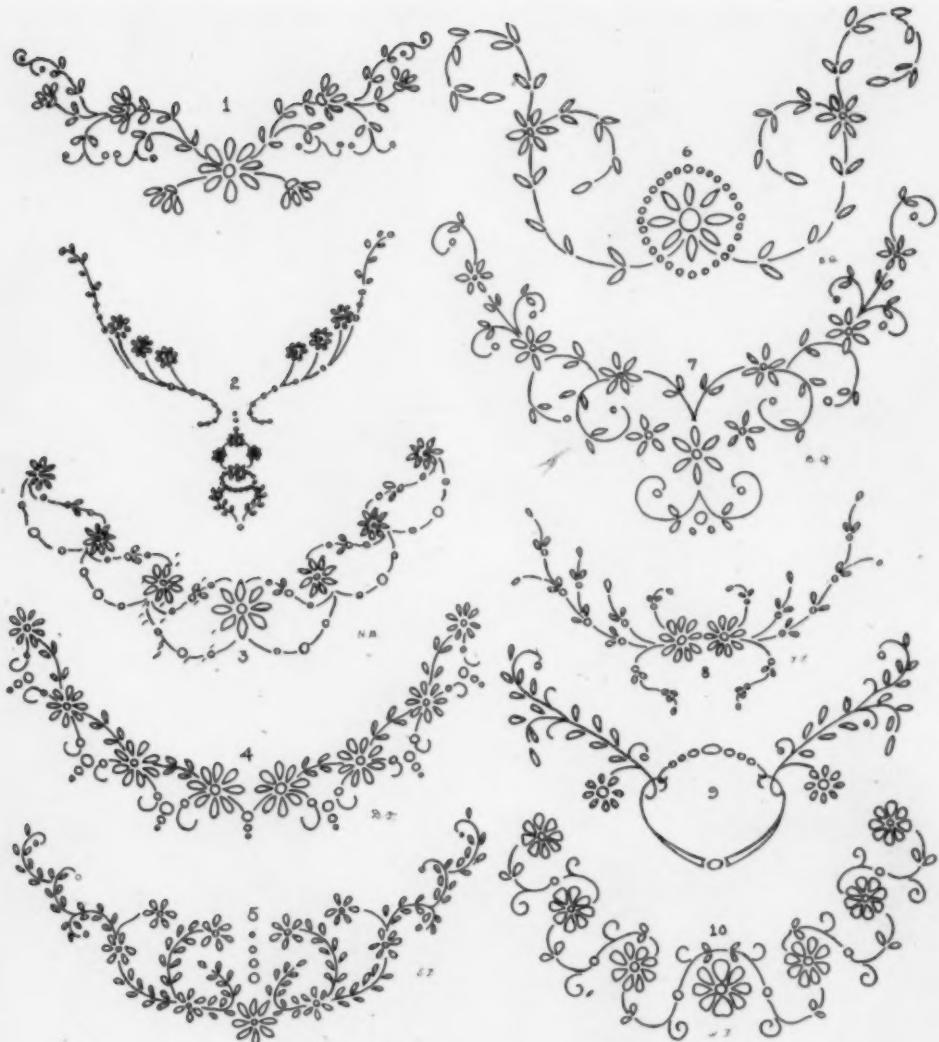
HISTORY OF ART. The study of detached examples of decorative design under the title of "Historic Ornament" is rapidly giving place to the study of Historic Art. Not art in the abstract, as if that were possible,—but the study of the fine work that has survived to our day—architecture, furniture, dress, etc. In several cities the Museums of Art are now in hearty and helpful co-operation with the public schools in such study. For example, the John Herron Art Institute of Indianapolis, a leader in this movement, offers courses of lectures covering two years' time, upon which students who have attended regularly and pass satisfactorily the written examinations given at the close of each semester, receive credits at school. A recent announcement of these lectures by Harold Haven Brown, Director of the Institute, contained "A Little Primer of Architecture," reprinted, through Mr. Brown's kindness, on page 355, which is worth preserving, and learning by heart.

There is an increasing demand for historic costume illustrations, not only for use in courses in Costume Design, but for use in the staging of historic scenes and plays.

The Editor takes unusual pleasure in announcing the beginning in this number of a series of pen drawings by Eudora Sellner, of Bryn Athyn, Pa., to illustrate the history of costume, from the Egyptian to the end of the Victorian Era. These illustrations, drawn especially for the **SCHOOL ARTS MAGAZINE**, will be described briefly, and the schemes of



EMBROIDERED HAND BAGS. Designed and made by seventh grade pupils, under the direction of Matilda M. Miett, Syracuse, N. Y. Owing to the colors of the originals the patterns do not come out clearly, in some cases, as reproduced in half tone. Notice the modification of the surface pattern in 1, 2, 3, 7, 8 and 9, to give it a bilateral character in closer harmony with the shape of the closed bag. Is this desirable? Compare with 4, 5 and 6.



DESIGNS BY BOTH BOYS AND GIRLS FOR WHITE EMBROIDERY FOR NIGHT DRESSES
BY EIGHTH GRADE PUPILS, IRVINGTON, N. J.

color will be accurately specified by means of the Munsell nomenclature. Costumes for both men and women will be included throughout. The first two types, the Egyptian and the Greek, are shown on pages 357 and 359.

A recent exhibition of historic furniture held at the Pennsylvania Museum, Fairmount Park, Philadelphia, contained many examples of unusual beauty. Some of the best were shown by half-tone in the catalog of the exhibition. Five of these, through the courtesy

of Mr. E. A. Barber, Director of the Museum, are reproduced on pages 360 and 361. Such illustrations are useful as source material in interior decoration courses.

The preface to the Catalog of the Exhibition contained the following statement in regard to early furniture making in the United States.

In Colonial days wealthy Americans imported their best furniture from England, but at an early period our manufacturers began to compete with their English

A LITTLE PRIMER
of ARCHITECTURE



EGYPTIAN
With lotus crowned,
Egypt profound,
Sleeps 'neath the ground.



ASSYRIAN
By hot winds fanned
Vast mounds of sand
Hide ruins grand.



GREEK
In Grecian art
Mind, hand and heart,
Each has its part.



ROMAN
In ancient Rome
Arch, vault and dome,
All found their home.



BYZANTINE
Support, inventive;
Collaps, preventive;
Result, pendentive.



SARACENIC
On palace face,
On mosque and vase,
Forms interlace.



ROMANESQUE
From churches grim,
Round arched and dim,
Comes the monks' hymn.



GOTHIC I
Sharp-vaulted choir
And pointed spire
Lift the soul higher.



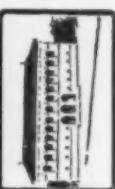
GOTHIC II
From Cornwall's strand
To Scottish land
Cathedrals stand.



RENAISSANCE I
Forgotten store
Of classic lore
Is found once more.



RENAISSANCE II
Gothic, debased,
Is now replaced
By classic taste.



MODERN
Of art to-day,
What, why, which way?
'Tis hard to say.

cousins, and in some parts of the country, notably in Philadelphia, they soon rivaled their teachers in the production of imitative forms of the highest excellence. In New England the so-called Connecticut and Hadley chests of the early eighteenth century were fully equal in constructive and ornamental qualities to the similar productions of the same period in England. In the eighteenth century the joiners of our larger cities rivaled the English in their productions in Chippendale, Sheraton, Hepplewhite and Adam modes, and it is sometimes difficult to determine the exact provenance of the finer pieces.

The American furniture makers, however, were not

always servile copyists, but occasionally broke away from foreign traditions and evolved styles which were more or less original. Throughout the Atlantic States a distinct style of Windsor chair was developed, while in Maine and some of the neighboring states the banister back chair was a characteristic form. Duncan Phyfe, in the early part of the nineteenth century, originated a new type of cabinet work in New York City, which was a modification and combination of the French Empire and the English Sheraton. Finally we may mention the more homely inlaid and painted Pennsylvania-German furniture which was based on the peasant forms of the Palatinate and Switzerland.

Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased through the Expert Service Department, School Arts Magazine, 120 Boylston Street, Boston, Mass.

THE books on the review shelf this month range from A to Z. They fall into a certain natural order, from that dealing with boy life outdoors, to that dealing with the latest art activities in America.

THE WOODCRAFT MANUAL FOR BOYS, by Ernest Thompson Seton, Chief of the Woodcraft League, is a fascinating volume of 440 pages, published by Doubleday, Page & Co. It is crowded with information, diagrams and pictures dealing with outdoor life for the boys of America, and rich in suggestion for the teacher of drawing and handicraft who wants to get closer to boys and their interests. *Our postpaid price, 55 cents.*

CARPENTRY, by Ira Samuel Griffith. Published by the Manual Arts Press. This is really the complete story of the building of a modern house, from surveying and staking out to hanging the windows and doors. There are more than 150 illustrations. It is a book for apprentices, trade school students, and anybody who wants to know how houses are built. *Our postpaid price, \$1.10.*

***THE HOME AND THE FAMILY**, by Helen Kinne and Anna M. Cooley. Published by the Macmillan Company. This is an elementary text book of home making, to be used as a supplementary reader, and source book. It describes the decoration and furnishing of a cottage at Pleasant Valley in a way that develops a strong desire to go and do likewise. Four color plates and 185 other illustrations add to the attractiveness and to the value of this sensible volume. *Our postpaid price, 90 cents.*

***CLOTHING AND HEALTH** is another book by the same authors and publishers. This recounts the happy experiences of the girls in Pleasant Valley school in learning how to sew, to make their own clothing, to care for it properly, and to purchase wisely things that are becoming. A hundred and fifty illustrations enrich the text of this book of 300 pages, as excellent as its mate. *Our postpaid price, 90 cents.*

NEEDLECRAFT IN THE SCHOOL, by Margaret Swanson, published by Longmans, Green & Company, is of English origin. It has 130 pages with large clearly rendered illustrations, six of which are in color. The first five chapters deal with sewing for boys. While some of the designs will not meet the approval of American taste, others will, and all are suggestive. *Our postpaid price, \$1.60.*

***DRESSMAKING**, by Jane Fales, published by Charles Scribner's Sons, is a more ambitious volume. Its purpose is "to give such instruction in dressmaking—in the broadest meaning of the term—as to make a text-book for both teacher and student in colleges and schools" above the elementary grades. The first forty-five pages give a concise well illustrated history of the costume of women, down to 1870. The next hundred pages are devoted to textile manufacture and textile economics. In the remaining two-thirds of the book, detailed directions with adequate illustrations are given on drafting, pattern making, pattern-designing, draping, and finishing waists and skirts of the most approved type. *Our postpaid price, \$1.40.*

***ARS UNA**, a library of little books dealing with the General History of Art by Countries, published by Charles Scribner's Sons, is a most satisfactory set to own. Each volume by a famous authority, is packed solid full of reliable information and remarkably clear little illustrations, covering the history of architecture, sculpture, painting, etc., in the principal countries of the world. *Egypt* for example is a volume of 295 pages with 565 illustrations; *Northern Italy*, 348 pages with 590 illustrations; *Spain and Portugal*, 353 pages with 686 illustrations; *France*, 454 pages with 943 illustrations; *Flanders*, 327 pages with 608 illustrations; *Great Britain and Ireland*, 312 pages with 599 illustrations. Other volumes are in preparation. They constitute an encyclopedia of fine art. *Our price per volume postpaid, \$1.60.*



THE EGYPTIANS were tall and slender, with black hair. They usually shaved, wore wigs, and a remarkable variety of head-dresses. On account of the heat of the climate, their dress was exceedingly scanty. They used cotton and flaxon materials, almost transparent; the ornament was symbolic in character. They were excessively fond of finery; jewelry was of gold, precious stones and colored glass. They wore rings in the ears, on the fingers, arms and ankles, and bands about the hair, neck and forehead.

THE WOMAN. Skin YRR $\frac{1}{2}$; skirt and shawl, Y $\frac{1}{2}$; collar and girdle, ground color, YR $\frac{1}{2}$; head cloth, alternate stripes of YR $\frac{1}{2}$ and R $\frac{1}{2}$; ornaments, spots of BBG $\frac{1}{2}$, BBG $\frac{1}{2}$, and R $\frac{1}{2}$.

THE MAN. Skin YRR $\frac{1}{2}$; helmet YYR $\frac{1}{2}$; serpent crest B $\frac{1}{2}$; skirt Y $\frac{1}{2}$ with stripes R $\frac{1}{2}$; girdle, ground color, B $\frac{1}{2}$; spots of ornament on collar, girdle and bracelets, Y $\frac{1}{2}$, B $\frac{1}{2}$, G $\frac{1}{2}$, and R $\frac{1}{2}$.

THE AMERICAN ART ANNUAL, Volume XIII, now published by the American Federation of Arts, is this year a book of 500 pages, with seventy-four halftone plates. In addition to the usual features such as reports of Art Museums, Societies and Associations throughout the United States, lists of paintings sold at auction, obituaries, etc., this volume contains ~~•~~directories of Craftsmen, Museum Workers, Writers and Lecturers on

Art, College Art Instructors which have not previously been published. We believe that this will be found of special value and we commend to your attention as of unusual interest, the reviews of "The Year in Art" contributed by special correspondents which preface this volume. This indispensable Annual is a monumental testimonial to the ability of its genial editor, Florence N. Levy of New York. Long life to her! *Our postpaid price, \$5.00.*

Information Concerning Our Two Guilds

MOTTO:

"I will try to make *this* piece of work my best"

The Junior Guild

Owing to the large amount of material we have on hand, and to the fact that only a small amount of it can be published each month, we have decided to discontinue the monthly competitions for the present and to resume them later.

THE SENIOR GUILD

FIRST PRIZE:

Sister Mary Paul, Chicago, Ill.

SECOND PRIZE:

Juliet S. Gifford, Davenport, Iowa.

THIRD PRIZE:

Fanny J. Kendall, Streator, Ill.

FOURTH PRIZE:

Beulah Curl, Berthoud, Colo.

THE JUNIOR GUILD

FIRST PRIZE: A Drawing Kit and the Badge.

Edward Schmelling, VII, Wausau, Wis.

SECOND PRIZE: A Box of Water Colors and the Badge.

James Eveleigh, Wilberforce, Ohio.

THIRD PRIZE: A Box of Crayons and the Badge.

Fritz Rodewold, VI-B, Hoboken, N. J.

FOURTH PRIZE: A Set of Colored Masterpieces and the Badge.

Eleanor D. Murphy, IX, Clinton, Mass.

HONORABLE MENTION:

Enid Anderson, III, Hamilton, Ontario.

Leroy Arthur, IV, Raleigh, N. C.

Harry Anderson, VII-B, Hoboken, N. J.

Leonore Abitz, VII, Wausau, Wis.

Walter Bauman, VII, Wausau, Wis.

Frank Benes, VIII, Pittsburgh, Pa.

Dorothy Boernke, VI, Wausau, Wis.

Charlie Bridgers, VI, Raleigh, N. C.

Nina V. Carroll, Wilberforce, Ohio.

The Senior Guild

Grace Hunter Davis, V, Raleigh, N. C.

Kenneth Engler, VII, Wausau, Wis.

Donald Feerer, Nortonville, Kansas.

Walter Fredrick, VIII, Wausau, Wis.

Alice Jedanius, VI, Wausau, Wis.

Mary Keating, III, Hamilton, Ontario.

Alice Lyon, VIII, Wausau, Wis.

Alec Martanick, IV, Boonton, N. J.

Annetta Mathie, VI, Wausau, Wis.

Herman Pauls, VI-A, Hoboken, N. J.

Elwood Price, III, Phillipsburg, N. J.

Allison Rittenhouse, VIII, Phillipsburg, N. J.

Frederick Rodewald, VI-B, Hoboken, N. J.

Lucien Ruest, VI, Salem, Mass.

Paul Schmidt, VII-A, Wausau, Wis.

Herbert Schulind, VIII-A, Wausau, Wis.

Carter C. Smith, Wilberforce, O.

Clara Stein, VIII, Wausau, Wis.

Alfred Weiss, III, Boonton, N. J.

Charles York, VI, Raleigh, N. C.

FOR SPECIAL WORK

PRIZE: A Badge of the Guild.

James McKenzie, III, Leicester, Mass.

Warren Pomeroy, Leicester, Mass.

Irene Thomas, IV, Cherry Valley, Mass.

Albert Ulrich, VIII, Baltimore, Md.

HONORABLE MENTION:

Dean Fish, Moab, Utah.

Ruth Harris, III, Leicester, Mass.

Hazel Howard, IV, Cherry Valley, Mass.

Frederick Moehle, VIII-A, Baltimore, Md

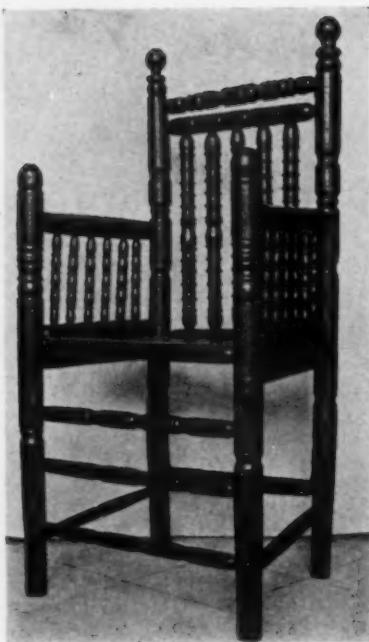
Eddah Williams, VIII, Moab, Utah.



THE GREEKS carried the esthetic into every phase of life. In their costume they attained the very height of perfection, in symmetry, proportion and line. The simplest effect in drapery was the result of much care and speculation. Garments were woven by the women of the house, of wool and flax, dyed many colors, though white was very much used. Garment stuffs formed part of the treasure of a Greek house. Because of an innate sense for the fitness of things jewelry: bracelets, necklaces, pins, ribbons, bands and mitres for the hair, were used in moderation, only.

THE MAN: Helmet B₁; mantle B₁; stripes on border YR₆; thongs of sandals YR₄.

THE WOMAN: Dress or *chiton* BG₁; shawl or *himation*, Y₂; band of ornament on shawl RY₁.



AN ENGLISH CHAIR. SEVENTEENTH CENTURY

Editorial Comment and News Continued

A SCHOOL ART LEAGUE

Working very quietly in the City of New York, the School Art League is bringing many practical forms of art training to the children of the public schools. Recently the League issued a brochure giving a brief history of its activities since its organization in 1911. Since that date the League has established industrial art scholarships giving a year's tuition in either the New York School of Applied Design for Women or the New York School of Fine and Applied Art. Four scholarships are awarded each January and June. The Scholarship Committee, under the chairmanship of Mrs. Laurent Oppenheim, has raised special funds for this work, including an endowment of \$2,500 which assures one scholarship in perpetuity. Some of these scholarship winners are earning very substantial incomes. In 1914 the League engaged a visiting teacher, or Docent, who speaks in an elementary school every day and then takes a group of children to visit either the Metropolitan or the Brooklyn Museums.

To stimulate interest in drawing in the High Schools during the first two years a medal was

offered in 1915 in each of the 24 High Schools by John W. Alexander. This medal, designed by John Flanagan, has since been endowed as a memorial to the League's first President, Mr. Alexander. The League has initiated Sunday Story Hours at the Metropolitan Museum for children and parents, courses of lectures for its Members and its Junior Members (high school pupils who pay nominal dues of ten cents a year); free admissions for its Junior Members to all art exhibitions in the Fine Arts Building, and illustrated talks on Saturdays to elementary pupils in the art museums.

Nearly five hundred bronze medals are given each year in the elementary school workshops; forty-eight bronze medals are similarly given in the city high schools; and an art trophy is maintained and contested for twice each year by advanced pupils.

The reading of the League's Handbook should stimulate similar activities elsewhere.

A CLEVER RHYME

Miss Florence Shepard, a student in the State Normal School, Bowling Green, Ohio, "just naturally" writes verses. Here is a part of her long poetic description of the ideal Normal Student in the *Sentinel Tribune*:

The written work that she hands in
Does please her teachers so!
The thoughts are all surrounded
By "Art Principles" you know.

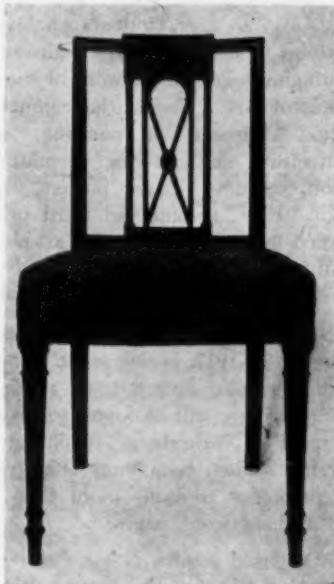
She measures all her margins
And her papers do look fine
She'd almost rather die than write
Upon the bottom line!

In that branch called Industrial Arts
She gets along so well
Most every definition
She can get right up and tell.

She understands perspective,
And those little points that vanish;
You'll never hear her say a dress
Is "brown," "cerease" or "tannish."

She understands the color tree,
And chroma, value, hue,
Are just like A, B, C to her,
And color schemes are too.

And I dare say, if she should blush,
Her color would not be
What most folks carelessly call pink
But red five over three.



*By courtesy of Mr. Adrian F. Wellens,
Mt. Airy, Philadelphia*



HISTORIC FURNITURE

Above, left: SHERATON, Side Chair, English, eighteenth century; right, HEPPELWHITE, Side Chair, American, late eighteenth century. Below, left: CHIPPENDALE, Side Chair, English, eighteenth century; right, CHARLES II Period, Arm chair, English, seventh century.

Reproduced by permission of the Pennsylvania Museum, Philadelphia.

THE AWARDS

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IN THE MAY NUMBER



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*Please mention this number
of this magazine*

AN EXHIBITION of art students' work was held recently at the Wanamaker Store, New York City, to give students an opportunity to exhibit their work, and to educate students by bringing together the work of the different Schools of Art. This initial competitive exhibition consisted of painting, sculpture, architecture, and interior decoration, illustration, costume design, posters, craft, and design. First, second and third prizes were awarded in each branch. Department Stores would follow this lead, would not only promote art education, but help their own business.

THE CATALOG of the American Crayon Company for 1917, is claimed to be "the most beautiful catalog ever put out in the crayon line." Nobody will be found to dispute that statement. Naturalistic rendering in full color has seldom been more effectively used. The pamphlet contains more than a dozen fine "Alphabeticon" pages.

TROYON'S *Return to the Farm* was thus "appreciated" recently by a High School Junior:

"What a beautiful, soft, delicate light was thrown upon the earth. All was still save only the loathing of the cattle and the gentle barkings of the dog, which tones hung in the air.

"Could any picture appeal more to anybody's feeling than does this exquisite one of all those innocent animals far from home, on the edge of this ideal summer's evening on their return to the farm."

PRINTING is now so important a factor in manual arts instruction that the American Type Founders Company exhibited at the Kansas City Convention of the Department of Superintendents, N. E. A., a complete school printing outfit, with a class of pupils actually receiving instruction and making use of it.

SAN ANTONIO, TEXAS, has a flourishing Henry Turner Bailey Art Club, with tastefully furnished rooms where regular meetings are held for the mutual improvement and help of its members. One feature of each monthly meeting is the discussion of the last number of the *SCHOOL ARTS MAGAZINE*. Mr. Bailey has recently designed by request, an official seal for the club.

COLOR INSTRUCTION of the most practical character, making use of the Munsell

Nomenclature may now be had from Mrs. L. Vance-Phillips, 13 Central Park West, New York City. Mrs. Phillips is a potter and ceramic artist of note and a most efficient teacher as well.

MRS. QUINCY A. SHAW is dead. This modest Boston woman, daughter of Louis Agassiz, established the first day nurseries in the city of Boston, mothered the first kindergartens, founded the first Normal manual training school, the Sloyd Training School of which Gustaf Larson is Principal, the North Bennett Street Industrial School, of which George C. Greener is Director, and the Social Service House, and other neighborhood houses for social and philanthropic purposes. These achievements are but a few of the fruits of an opulent life, consecrated to the public good.

SUMMER SCHOOLS do an immense amount of good work in a short time. They are becoming more highly specialized each year.

For Elementary art instruction in all subjects there is no better place than *Chautauqua*, N.Y. For Secondary School subjects, the *Cleveland School of Art* is popular. In Advanced Design and Pencil Sketching, the *Berkshire* summer school is a leader. For technical training the summer sessions of *Washington University*, St. Louis, is to be commended. To get painting out of doors, go to the West End School of Art, *Provincetown*. For Costume Design and Interior Decoration try the New York School of Fine and Applied Art on *Long Island*. *Boothbay Harbor* furnishes good instruction combined with an outdoor good time.

See advertisements in this and succeeding numbers of the **SCHOOL ARTS MAGAZINE**.

THE MUSEUM OF FINE ARTS, Boston, constantly extending its work for children, now publishes several clipping sheets of half-tones from its treasures, which may be had for a few cents each. Some twenty-five landscapes, thirty pieces of sculpture, thirteen portraits, and double pages from five manuscript volumes, besides examples of furniture, silverware, vases, jewelry, etc., are to be found on these sheets. Among the portraits are Stuart's *Washington* and *Martha Washington*, Sully's *Torn Hat*, and Whistler's *Blacksmith*. Among the landscapes are sunsets by Corot, Millet,

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Mr. Raymond W. Perry, Junior master of drawing at Mechanics Arts High School Boston, will be with the

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and conduct classes in Poster Design and Linolium Block-Printing. Ten other courses. Illustrated Booklet. Art Director, 294 Boylston St., Boston

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 Pots



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The Designer, Illustrator and Colour Decorator will find these colours indispensable, giving as they do a perfectly even wash combined with the utmost possible degree of richness.

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ON REQUEST

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NEW YORK

A COURSE IN HOUSE PLANNING AND FURNISHING

By CHARLOTTE WAIT CALKINS
Director of Art - - Grand Rapids, Michigan

The text affords a practical course for pupils in the upper grades or High School. The numerous problems are designed to test the student's ability to work out his own solution of actual situations such as he will later meet in planning or furnishing his home.

28 Full-page Illustrations. 65 Problems. Price postpaid \$0.60
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G. & C. MERRIAM CO., Springfield,
Mass.



Monet, Davis, and Tryon. The *Homer*, the *Zeus*, the *Aphrodite*, and the *Marble Head*, all from the exquisite Greek originals, are among the reproductions from sculpture. There are three pictures of silverware by Paul Revere.

THE COLLEGES are swinging into line. Send a stamp to Mr. John Packard, President of the College Art Association of America for a reprint from *School and Society*, telling about the growth of art courses in institutions of college grade, from 1850 to 1915.

MINERALITE, the new molding material, may prove to be of immense value to public schools. It is prepared easily, and when in condition for molding is much like modeling clay. When dry it resembles stone, hence it will retain any form given it without baking. The surface will take crayon, oil, or water color, stain, and other finishes. In liquid form it may be used as a cement. The Rock Creek Mineral Company, North Chelmsford, Mass., will supply it.

MUSICAL COLORING might describe the paintings of Maud M. Miles of the Art Department of the Manual Training High School, Kansas City, exhibited at the meeting of the Department of Superintendence, N. E. A. The announcement said:

The colors in these paintings are determined by their relationship, according to Mrs. Miles' original parallel of color to music. This parallel differs from former "parallels" inasmuch as it places the colors in each octave in tone relation to the octaves above and below. For instance: red equals middle C. The C above is a tint containing twice as much white; the C above that, twice as much white again; and so on. The C below middle C shows a shade of red which contains one-half as much light as middle C. All other colors are arranged in this manner.

Mrs. Miles' theory is probably the first music and color "parallel" in America that places a half tone between E and F, and between B and C. It is the first of such "parallels" that places the octave of light (color is divided light) exactly to fit any one octave of music. Hence, it is the only "parallel" that is really a parallel, as far as such a thing is possible.

THE SNOW WHITE of Nature has departed, she needs it no more for several months. But Johnston's "Snow White" should be at hand all the time. It works well and stays put.

CORRECTIONS

In the February, 1917, number of the School Arts Magazine in the sentence seventeen lines from the top in the first column, page 226, of

Mr. Cross' article entitled "A New Method in Representation," the word "carts" should read "casts" as the latter objects are much more suitable for models in the schoolroom.

Mr. Schmidt informs us that credit for the good work shown on page 133 of the last November number should have been given to Mr. R. E. Greenhagen, the Instructor in Woodwork.

THE POTTER

A MONTHLY MAGAZINE DEVOTED EXCLUSIVELY TO THOSE INTERESTED IN CERAMICS

Edited by FREDERICK HURTER RHEAD.
Contributing Editor, EDWIN ATLEE BARBER A. M. Ph.D.
Director Pennsylvania Museum Philadelphia.

Published by THE POTTER PUBLISHING CO.
Mission Canyon Santa Barbara, California.
Subscription, \$3.00 a year.

HISTORIC COSTUMES

A new set of twelve charts in outline, designed for study and for supplementary use. They present in artistic manner the important periods in Greek, French, German, English and American dress. Sent postpaid on receipt of price, 50 cents.

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